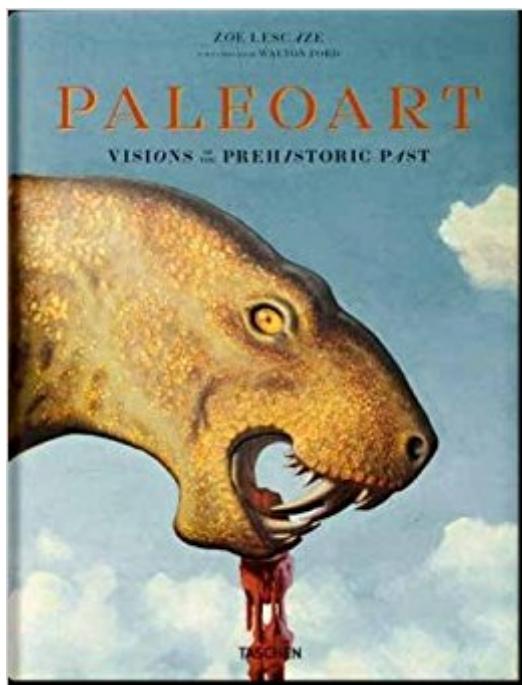


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# Paleoart: Visions Of The Prehistoric Past, 1830-1980



## Synopsis

Dinosaurs Are Forever A pictorial history of paleoart It was 1830 when an English scientist named Henry De la Beche painted the first piece of paleoart, a dazzling, deliciously macabre vision of prehistoric reptiles battling underwater. Since then, artists the world over have conjured up visions of dinosaurs, woolly mammoths, cavemen, and other creatures, shaping our understanding of the primeval past through their exhilarating images. In this unprecedented new book, writer Zoë Lescaze and artist Walton Ford present the astonishing history of paleoart from 1830 to 1990. These are not cave paintings produced thousands of years ago, but modern visions of the prehistory: stunning paintings, prints, drawings, sculptures, mosaics, and murals that mingle scientific fact with unbridled fantasy. The collection provides an in-depth look at this neglected niche of art history, and shows the artists charged with imagining these extinct creatures projected their own aesthetic whims onto prehistory, rendering the primordial past with dashes of Romanticism, Impressionism, Japonisme, Fauvism, and Art Nouveau, among other influences. With incisive essays from Lescaze, a preface by Ford, five fold-outs, and dozens of details, the book showcases a stunning collection of artworks plucked from major natural history museums, obscure archives, and private collections, and includes new photography of key works, including Charles R. Knight's seminal dinosaur paintings in Chicago and little-known masterpieces such as A. M. Belashova's monumental mosaic in Moscow. From the fearsome to the fantastical, Paleoart: Visions of a Prehistoric Past 1830–1990 is a celebration of prehistoric animals in art, and a novel chance to understand our favorite extinct beasts through a new art historical lens.

## Book Information

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## Customer Reviews

âœOne of the most extraordinary and beautiful volumes on the topic yet conceived.â• (The Economist 1843, London)âœDespite the artworksâ™ diversity, every vision of the prehistoric world serves to remind us of two things: humans' capacity for imagination and the limits of our knowledge.â• (CNN.com)

ZoÃ« Lescaze has worked as an archaeological illustrator in Cameroon and as an actress in New York, where she was born and raised. Currently a writer and art critic, she has contributed to ARTnews, Artforum, Even, and The New York Observer, among other publications. Walton Ford, born 1960, studied filmmaking at RISD (Rhode Island School of Design), but soon realized he was a painter. For the last 20 years he has been creating large-scale narrative watercolors. His work has been widely exhibited, including solo shows at the Hamburger Bahnhof in Berlin and the Brooklyn Museum in New York.

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