

1. Record Nr.	UNISA996391027203316
Titolo	The anti-confederacie: or An extract of certaine quæres, concerning the Solemne League and Covenant [[electronic resource]] : Framed according to those rules of an oath, prescribed by God himselfe: Jerem. 4.2. Thou shalt sweare, the Lord liveth, in truth, in judgement, and in righteousnesse
Pubbl/distr/stampa	Oxford, : [s.n.], Printed in the yeare M.DC.XLIV. [1644]
Descrizione fisica	[2], 24, [2] p
Soggetti	Oaths
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	The last leaf is blank. Reproduction of the original in the British Library. Annotation on Thomason copy: "Aprill: 6".
Sommario/riassunto	eebo-0018

2. Record Nr.	UNINA9910968221103321
Autore	Kellman Tila Landon <1943->
Titolo	Figuring redemption : resighting my self in the art of Michael Snow / / Tila L. Kellman
Pubbl/distr/stampa	Waterloo, Ont., : Wilfrid Laurier University Press, c2002
ISBN	9786610925582 9781280925580 1280925582 9780889207479 088920747X
Edizione	[1st ed.]
Descrizione fisica	1 online resource (222 p.)
Altri autori (Persone)	SnowMichael <1929->
Disciplina	709/.2
Soggetti	Self-perception in art
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index.
Nota di bibliografia	Includes bibliographical references: p. 191-195.
Nota di contenuto	Figuring Redemption: A Theoretical Frame -- The WALKING WOMAN: Field Test -- Framed: The Return of Sight, Squared -- Returns on Self-Effacement: The Self-Portrait -- Figuring the Field: The Machine, the "Garden," My Self -- "See You Later (Au Revoir)," With Love -- Refiguring Redemption: Resighting My Self.
Sommario/riassunto	"This book explores how the visual art practice of Michael Snow asks the question Who? of the viewers as they interpret what lies before them. Much criticism of Snow objectively analyzes the material interrelationships in his work, ignoring viewer participation, and implicitly giving the artist control of the view. However, what if the "who" is addressed from the perspective of the viewer who is looking across a gap created by concrete representation time, place, experience and, perhaps, gender? How then can it remain objective?"--pub. desc.