

Reflections
on the
Imitation of
Greek Works
in Painting
and Sculpture

*Johann Joachim
Winckelmann*

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Classics

Reflections On The Imitation Of Greek Works In Painting And Sculpture

**Stephen Davies, Kathleen Marie
Higgins, Robert Hopkins, Robert
Stecker, David E. Cooper**

Reflections On The Imitation Of Greek Works In Painting And Sculpture:

Reflections on the Painting and Sculpture of the Greeks Johann Joachim Winckelmann, 1765 **Reflections on the Imitation of Greek Works in Painting and Sculpture** Johann Joachim Winckelmann, 1987 **The Art of Art History** Donald Preziosi, 1998

What is art history? Why, how, and where did it originate, and how have its aims and methods changed over time? The history of art has been written and rewritten since classical antiquity. Since the foundation of the modern discipline of art history in Germany in the late eighteenth century, debates about art and its histories have intensified. Historians, philosophers, psychologists, and anthropologists among others have changed our notions of what art history has been, is, and might be. This anthology is a guide to understanding art history through a critical reading of the field's most innovative and influential texts over the past two centuries. Each section focuses on a key issue: aesthetics, style history, art iconography, and semiology; gender, modernity, and postmodernity; deconstruction and museology. More than thirty readings from writers as diverse as Winckelmann, Kant, Gombrich, Warburg, Panofsky, Heidegger, Lisa Tickner, Meyer Schapiro, Jacques Derrida, Mary Kelly, Michel Foucault, Rosalind Krauss, Louis Marin, Margaret Iversen, and Nestor Canclini are brought together, and Donald Preziosi's introductions to each topic provide background information, bibliographies, and critical elucidations of the issues at stake. His own concluding essay is an important and original contribution to scholarship in the field. From the pre-publication reviews: Until now, anthologies about the history of art have tended to be worthy yet inert, plotting a linear evolution from the great precursors, Vasari, Winckelmann, to the founding fathers of the modern discipline, Wölfflin, Riegl, Panofsky, to the achievements and refinements of today's scholarship. The texts that Donald Preziosi has brought together provide something far more challenging: the juxtapositions and alignments between individual essays point the reader towards unresolved problems, ongoing debates, and paths not taken or not yet taken. In place of the consoling tale of intellectual progress, the collection defamiliarizes the whole field and opens up a space for radical reflection on its basic procedures and assumptions. Definitely the best introduction to art history currently available. Professor Norman Bryson, Harvard University. Donald Preziosi has prepared an anthology from the Greek, a collection of flowers of art history. His bouquet contains representatives from the discipline's two hundred year history, arranged in standard and innovative methodological categories. Within each, the readings selected provide stimulating congruencies and contradictions that will inspire productive debate and contemplation. But what makes this anthology more than an arresting assemblage is the author's critical stance toward what he has wrought. His introduction and concluding chapter write around and under the subjects presented, emphasizing the art of art history, its kinship with modernity's post-Enlightenment project, and its collaboration with the rise of nationalism. Thus, the discipline's past is probed and questioned and made relevant for its present and future. The whole thereby addresses without healing or concealing the disciplinary ruptures of modernism. The book might also have explored further the nature of art history's history within the emergent discourse of post-colonialism and

the globalization of culture Yet the many new perspectives it does offer help to re present the discipline for its readers students teachers and curators for other areas of humanistic inquiry which are being subject to similar critiques and for artists and the larger art community for whom history narrative and an accounting of art s past have once again become vital issues Professor Robert S Nelson Professor of Art History and Chair Committee for the History of Culture University of Chicago Rather than focusing on its Vasarian moment or on the later academic institutionalization of art history in the 19th and 20th centuries Donald Preziosi in *The Art of Art History* constructs a reading of this hegemonic and reductive practice of making the visible legible as one that is inextricably tied to the museographic paradigm of late 18th and early 19th centuries This shift he sees as equivalent in importance to the brought by the invention of perspective But the author goes further than to underline the implication of art history with the premises of modernity he makes a strong case in a vivid and inspiring prose for a tighter equation between art history and modernity an equation grounded in his insightful considerations and meteoric formulations of the epistemological setting rhetorical operations political colonialist aims and schizophrenic yet all invasive aestheticization of knowledge that in the last two centuries have fashioned what we will no longer dare to call the discipline of art history The result is a flamboyant book that offers anything but a celebratory reading of art history It does not constitute an articulation of canonical texts or an up to date menu of art historical currents methods or trends Yet it manages to avoid none of these dimensions Art history is not envisaged as the learned discourse of modernity on a specific class of objects nor is it reduced to a genealogy of outstanding artist subjects and their volatile constellations of contemporary subjects readers It becomes a practice wherein objects and subjects relate and relations often crystallize under the unrecognized aegis of the fetish this Other of art since Preziosi concisely defines art as the anti fetish fetish Far from the fantastic neutrality that is traditionally found in the format of such an historiographic endeavour Preziosi frames his selection of text and threads through them with an array of different strategic voices superimposed to stress a spatial figure he is keen to discern in order to elaborate a strong polemic position that situates art history as an enduring and well disguised fictional genre In the process the author courageously takes on the paradox that is at the core of his project to introduce students to the coming out of art history as art one that is not necessarily meant to be our coming out of it but that certainly well establishes our motives to continue to shake its grounds and its multi storied apparatus Professor Johanne Lamoureux University of Montreal

A Companion to Aesthetics Stephen Davies, Kathleen Marie Higgins, Robert Hopkins, Robert Stecker, David E. Cooper, 2009-03-30 In this extensively revised and updated edition 168 alphabetically arranged articles provide comprehensive treatment of the main topics and writers in this area of aesthetics Written by prominent scholars covering a wide range of key topics in aesthetics and the philosophy of art Features revised and expanded entries from the first edition as well as new chapters on recent developments in aesthetics and a larger number of essays on non Western thought about art Unique to this edition are six overview essays on the history of aesthetics in the West from antiquity to

modern times The Routledge Companion to the Philosophies of Painting and Sculpture Noël Carroll, Jonathan Gilmore, 2023-06-30 Comprising 45 chapters written especially for this volume by an international team of leading experts The Routledge Companion to the Philosophies of Painting and Sculpture is the first handbook of its kind The editors have organized the chapters across eight broader sections Artforms History Questions of form style and address Art and science Comparisons among the arts Questions of value Philosophers of art Institutional questions Individual topics include art and cognitive science evolutionary origins of art art and perception pictorial realism artistic taste style issues of race and gender art and religion art and philosophy and the end of art The work of selected philosophers is also discussed including Diderot Hegel Ruskin Gombrich Goodman Wollheim and Danto With an introduction from the editors and comprehensively indexed The Routledge Companion to the Philosophies of Painting and Sculpture serves as a point of entry to the subject for a broad range of students as well as an up to date reference for scholars in the field The Beautiful, the Sublime, and the Grotesque Michael J. Matthis, 2020-06-01 The eighteenth century Enlightenment represents a turn toward experience that is toward the experiencing subject Still the Enlightenment involves an aspiration toward objective truth in the ideals of the newly emerging sciences and in the experiments in democracy that were beginning to transform the political landscape of Europe and America Immanuel Kant's towering philosophical achievement in his critical works helps to reformulate a meaning of objectivity that is congenial to the climate of inquiry and freedom in that remarkable century a meaning that is unburdened of the metaphysical commitments of many of his predecessors Kant's revolution in philosophical thought gives us an objectivity that is crucially related to epistemic conditions rooted in subjectivity a correlation between subjectivity and objectivity that carries over as well into his critical treatises concerned with ethics and aesthetics This book of essays explores the tension between subjectivity and objectivity as it develops in the Enlightenment in Winkelman Hume and Kant The focus is upon aesthetic theories concerning the beautiful the sublime and the grotesque The question by two of the authors as to whether aesthetic enjoyment of the blues is morally justified underscores an interest in these essays in the connection between aesthetics and ethics This concern of the relation of aesthetics to judgments in cognition and in morality underlies an area of peculiar interest to Kant and therefore to many of these essays Finally the authors examine a turn toward the subjective in the Postmodern world of art and aesthetic theory a turn that represents a relaxation of the original Enlightenment tension between subjectivity and objectivity It also represents perhaps a grotesque turn toward the extreme of subjectivity in the realm of Postmodern theory an extreme toward which at least one of the authors casts a critical eye

Walter Pater and the Language of Sculpture Lene ?termark-Johansen, 2017-07-05 Walter Pater and the Language of Sculpture is the first monograph to discuss the Victorian critic Walter Pater's attitude to sculpture It brings together Pater's aesthetic theories with his theories on language and writing to demonstrate how his ideas of the visual and written language are closely interlinked Going beyond Pater's views on sculpture as an art form this study traces the notion of relief rilievo and

hybrid form in Pater and his view of the writer as sculptor a carver in language Alongside her treatment of rilievo as a pervasive trope Lene termark Johansen also employs the idea of rivalry paragone more broadly examining Pater s concern with positioning himself as an art critic in the late Victorian art world Situating Pater within centuries of European aesthetic theories as never before done Walter Pater and the Language of Sculpture throws new light on the extraordinary complexity and coherence of Pater s writing The critic is repositioned solidly within Victorian art and literature

Beauty and Art Elizabeth Prettejohn,2005-05-05 What do we mean when we call a work of art beautiful How do perceptions of beauty change with the passage of time Elizabeth Prettejohn explores these crucial questions showing the vital relationship between our changing notions of beauty and specific works of art She charts the story of western art from eighteenth century Germany to the late 20th century from Kauffman to Whistler Ingres to Rossetti C zanne to Jackson Pollock

Pater the Classicist Charles Martindale,Stefano Evangelista,Elizabeth Prettejohn,2017-03-02 Pater the Classicist is the first book to address in detail Walter Pater s important contribution to the study of classical antiquity Widely considered our greatest aesthetic critic and now best known as a precursor to modernist writers and post modernist thinkers of the twentieth century Pater was also a classicist by profession who taught at the University of Oxford He wrote extensively about Greek art and philosophy but also authored an influential historical novel set in ancient Rome Marius the Epicurean and a variety of short stories depicting the survival of classical culture in later ages These superficially diverging interests actually went closely hand in hand it can plausibly be asserted that it is the classical tradition in its broadest sense including the question of how to understand its workings and temporalities which forms Pater s principal subject as a writer Although he initially approached antiquity obliquely through the Italian Renaissance for example or the poetry of William Morris later in his career he wrote more and more directly about the ancient world and particularly about Greece his first love The essays in this collection cover all his major works and reveal a many sided and inspirational figure whose achievements helped to reinvigorate the classical studies that were the basis of the English educational system of the nineteenth century and whose conception of Classics as cross disciplinary and outward looking can be a model to scholars and students today They discuss his classicism generally his fiction set in classical antiquity his writings on Greek art and culture and those on ancient philosophy and in doing so they also illuminate Pater s position within his Victorian context among figures such as J A Symonds Henry Nettleship Vernon Lee and Jane Harrison as well as his place in the study and reception of Classics today

Egon Schiele and the Art of Popular Illustration Claude Cernuschi,2022-09-02 Presenting a radically different picture of Egon Schiele s work this study documents in one to one comparisons the extent of the artist s visual borrowings from the Viennese humoristic journal Die Musketere Claude Cernuschi analyzes each comparison on a case by case basis primarily because the interpretation of cartoons and caricatures is highly contingent on their specific historical and cultural context Although this connection has gone unnoticed in the literature in retrospect this correlation makes perfect sense Not only was Schiele s artistic production

frequently compared to caricature and derided for being grotesque but Expressionism and caricature are natural allies One may belong to high art and the other to popular culture yet both presuppose similar assumptions and deploy a similar rhetorical position namely that the exaggeration of human physiognomy allows deeper psychological truths to emerge The book will be of interest to scholars working in art history visual culture popular culture and politics *The Barbarian Invasions* Eric Michaud,2019-12-03 How the history of art begins with the myth of the barbarian invasion the romantic fragmentation of classical eternity The history of art argues ric Michaud begins with the romantic myth of the barbarian invasions Viewed from the nineteenth century the Germanic led invasions of the Roman Empire in the fifth century became the gateway to modernity seen not as a catastrophe but as a release from a period of stagnation renewing Roman culture with fresh northern blood and with new art that was anti Roman and anticlassical Artifacts of art from then on would be considered as the natural product of races and peoples rather than the creation of individuals The myth of the barbarian invasions achieved the fragmentation of classical eternity This narrative Michaud explains inseparable from the formation of nation states and the rise of nationalism in Europe was based on the dual premise of the homogeneity and continuity of peoples Local and historical particularities became weapons aimed at classicism s universalism The history of art linked its objects with racial groups denouncing or praising certain qualities as Latin or Germanic Thus the predominance of linear elements was thought to betray a southern origin and the painterly a Germanic or northern source Even today Michaud points out it is said that art best embodies the genius of peoples In the globalized contemporary art market the ethnic provenance of works categorized for example as African American Latino or Native American creates added value The market displays the same competition among races that was present at the foundation of art history as a discipline

Phantom Formations Marc Redfield,2018-03-15 No detailed description available for Phantom Formations *Kant and his German Contemporaries: Volume 2, Aesthetics, History, Politics, and Religion* Daniel O. Dahlstrom,2018-10-11 Kant s philosophical achievements have long overshadowed those of his German contemporaries often to the point of concealing his contemporaries influence upon him This volume of new essays draws on recent research into the rich complexity of eighteenth century German thought examining key figures in the development of aesthetics and art history the philosophy of history and education political philosophy and the philosophy of religion The essays range over numerous thinkers including Baumgarten Mendelssohn Meyer Winckelmann Herder Schiller Hamann and Fichte showing how they variously influenced challenged and revised Kant s philosophy at times moving it in novel directions unacceptable to the magister himself The volume will be valuable for all who are interested in this distinctive period of German philosophy **Kant and his German Contemporaries** Corey Dyck,Falk Wunderlich,Daniel O. Dahlstrom,2018-10-11 Uncovers the rich diversity and distinctive accomplishments of eighteenth century German thinking long overshadowed by Kant s philosophy **Aesthetic Vision and German Romanticism** Brad Prager,2007 Crosses disciplinary boundaries to explore German Romantic writing about visual

experience and the interplay of text and image in Romantic epistemology The work of the groundbreaking writers and artists of German Romanticism including the writers Tieck Brentano and Eichendorff and the artists Caspar David Friedrich and Philipp Otto Runge followed from the philosophical arguments of the German Idealists who placed emphasis on exploring the subjective space of the imagination The Romantic perspective was a form of engagement with Idealist discourses especially Kant's Critique of Pure Reason and Fichte's Science of Knowledge Through an aggressive speculative reading of Kant the Romantics abandoned the binary distinction between the palpable outer world and the ungraspable space of the mind's eye and were therefore compelled to develop new terms for understanding the distinction between internal and external In this light Brad Prager urges a reassessment of some of Romanticism's major oppositional tropes contending that binaries such as self and other symbol and allegory and light and dark should be understood as alternatives to Lessing's distinction between interior and exterior worlds Prager thus crosses the boundaries between philosophy literature and art history to explore German Romantic writing about visual experience examining the interplay of text and image in the formulation of Romantic epistemology Brad Prager is Associate Professor of German at the University of Missouri Columbia Material Inspirations Jonah Siegel, 2020-10-14 This book is a study of the complex relationship between matter and idea that shaped the nineteenth century culture of art and that in turn determined the course of still current accounts of art's nature and value Fundamental questions about the effects of material conditions on the creation and reception of art arose as early as the nineteenth century and put important pressures on later eras The place of class distinctions in the making and reception of art the relationship between copy and original the effects of display on art appreciation even the role of pleasure itself this book treats these and related issues as productive conceptual challenges with an unresolved relationship to matter at their core Drawing on recent scholarship on the history of art and its institutions Material Inspirations places cultural developments such as the emergence of new sites for exhibition and the astonishing proliferation of printed reproductions alongside a wide range of texts including novels poems travel guidebooks compendia of antiquities and especially the great line of critical writing that emerged in the period The study vivifies a dynamic era which is still too often seen as static and unchanging by emphasizing the transformations taking place throughout the period in precisely those areas that have appeared to promise little more than repetition or continuity collection exhibition and reproduction The book culminates with the two great critics of the period John Ruskin and Walter Pater but it also includes close analysis of other prose writers as well as poets and novelists ranging from William Blake to Robert Browning George Eliot to Henry James Significant developments addressed include the vogue for the representation of Old Masters in the first half of the century ongoing innovations in the creation and diffusion of reproductions and the emergence of the field of art history itself At the heart of each of these the book identifies a material pressure shaping concepts texts and works of art **Art Without Borders** Ben-Ami Scharfstein, 2009-08-01 People all over the world make art and take pleasure in it and they have done so for millennia But

acknowledging that art is a universal part of human experience leads us to some big questions Why does it exist Why do we enjoy it And how do the world s different art traditions relate to art and to each other Art Without Borders is an extraordinary exploration of those questions a profound and personal meditation on the human hunger for art and a dazzling synthesis of the whole range of inquiry into its significance Esteemed thinker Ben Ami Scharfstein s encyclopedic erudition is here brought to bear on the full breadth of the world of art He draws on neuroscience and psychology to understand the way we both perceive and conceive of art including its resistance to verbal exposition Through examples of work by Indian Chinese European African and Australian artists Art Without Borders probes the distinction between accepting a tradition and defying it through innovation which leads to a consideration of the notion of artistic genius Continuing in this comparative vein Scharfstein examines the mutual influence of European and non European artists Then through a comprehensive evaluation of the world s major art cultures he shows how all of these individual traditions are gradually but haltingly conjoining into a single current of universal art Finally he concludes by looking at the ways empathy and intuition can allow members of one culture to appreciate the art of another Lucid learned and incomparably rich in thought and detail Art Without Borders is a monumental accomplishment on par with the artistic achievements Scharfstein writes about so lovingly in its pages

Encyclopedia of German Literature Matthias Konzett, 2015-05-11 Designed to provide English readers of German literature the opportunity to familiarize themselves with both the established canon and newly emerging literatures that reflect the concerns of women and ethnic minorities the Encyclopedia of German Literature includes more than 500 entries on writers individual work and topics essential to an understanding of this rich literary tradition Drawing on the expertise of an international group of experts the essays in the encyclopedia reflect developments of the latest scholarship in German literature culture and history and society In addition to the essays author entries include biographies and works lists and works entries provide information about first editions selected critical editions and English language translations All entries conclude with a list of further readings

Contradiction in Motion Songsuk Susan Hahn, 2018-07-05 Everything is contradictory Hegel declares in Science of Logic In this analysis of one of the most difficult and neglected topics in Hegelian studies Songsuk Susan Hahn tackles the status of contradiction in Hegel s thought Properly philosophical thinking in the Hegelian mode recognizes that contradiction pervades all organic forms of life Contradiction in Motion presents Hegel s doctrine of contradiction once widely dismissed as one deserving serious consideration The book argues that contradiction is not a sign of error or incoherence but rather plays an important role in the development of Hegel s system The first part of the book sets up Hegel s logic of organic wholes in such a way as to motivate his claim that everything is contradictory Hahn explores how Hegel tests his abstract logical and methodological apparatus against the more concrete unmanageable aspects of empirical nature The second and third parts of the book examine the extent to which Hegel s organic model informs his aesthetics and ethics Hahn reveals the privileged role of art forms in expressing our consciousness of organic unity and

shows how Hegel's organic holistic conception of cognition and nature with its distinctively contradictory stance can be incorporated coherently into his ethics *The Life of a Style* Jonathan Gilmore, 2000 In Gilmore's view there are intrinsic limits to a style limits that are present from its beginning but that emerge only as or after it reaches the end of its history

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