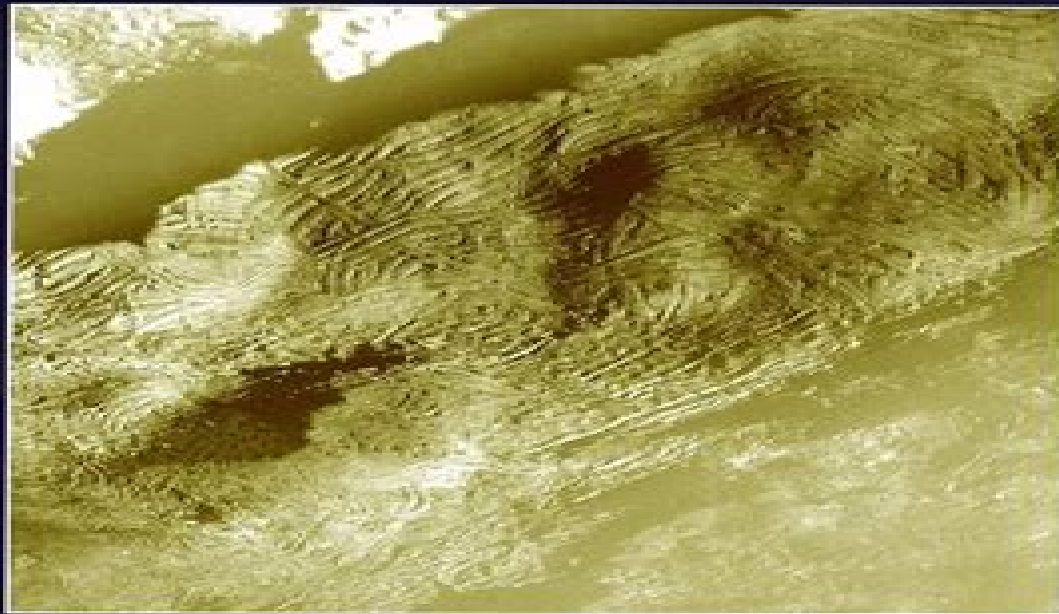


REPLICATIONS

ARCHAEOLOGY

ART HISTORY

PSYCHOANALYSIS



Whitney Davis

With the Editorial Assistance of Richard W. Quinn

Replications Archaeology Art History Psychoanalysis

Sabine Wieber



Replications Archaeology Art History Psychoanalysis:

Replications Whitney Davis, 2010-11-01 The twelve interdisciplinary essays collected here explore what Whitney Davis calls replication in archaeology art history and psychoanalysis the sequential production of similar artifacts or images substitutable for one another in specific contexts of use Davis suggests that while archaeology deals with the physics of replication its material conditions and constraints psychoanalysis deals with the psychics of replication its mental conditions and constraints Because art history is equally interested in the material properties and in the personal and cultural meaning of artifacts and images it can mediate the interests of archaeology and psychoanalysis Thus *Replications* explores not only the differences between but also the common ground shared by archaeology art history and psychoanalysis focusing for example on their mutual interest in the style of artifacts or image making their need to treat the nonintentional or nonmeaningful element in production and their models of the subjective and social transmission of replications in the life history of persons and communities *Replications* is an original contribution to an emerging field of study in domains as diverse as philosophy cognitive science connoisseurship and cultural studies the intersection of the material and the meaningful in the human production of artifacts Davis develops formal models for and theories about this relationship exploring the ideas of a number of philosophers historians and critics and presenting his own distinctive conceptual analysis

Replications Whitney Davis, Richard W. Quinn, 1996 The twelve interdisciplinary essays collected here explore what Whitney Davis calls replication in archaeology art history and psychoanalysis the sequential production of similar artifacts or images substitutable for one another in specific contexts of use Davis suggests that while archaeology deals with the physics of replication its material conditions and constraints psychoanalysis deals with the psychics of replication its mental conditions and constraints Because art history is equally interested in the material properties and in the personal and cultural meaning of artifacts and images it can mediate the interests of archaeology and psychoanalysis Thus *Replications* explores not only the differences between but also the common ground shared by archaeology art history and psychoanalysis focusing for example on their mutual interest in the style of artifacts or image making their need to treat the nonintentional or nonmeaningful element in production and their models of the subjective and social transmission of replications in the life history of persons and communities *Replications* is an original contribution to an emerging field of study in domains as diverse as philosophy cognitive science connoisseurship and cultural studies the intersection of the material and the meaningful in the human production of artifacts Davis develops formal models for and theories about this relationship exploring the ideas of a number of philosophers historians and critics and presenting his own distinctive conceptual analysis

A Realist Theory of Art History Ian Verstegen, 2013-01-03 As the theoretical alignments within academia shift this book introduces a surprising variety of realism to abolish the old positivist theory dichotomy that has haunted Art History Demanding frankly the referential detachment of the objects under study the book proposes a stratified multi causal account

of art history that addresses postmodern concerns while saving it from its errors of self refutation Building from the very basic distinction between intransitive being and transitive knowing objects can be affirmed as real while our knowledge of them is held to be fallible Several focused chapters address basic problems while introducing philosophical reflection into art history These include basic ontological distinctions between society and culture general and special history the discontinuity of cultural objects the importance of definition for special history scales facets and fiat objects as forms of historical structure the nature of evidence and proof historical truth and controversies Stressing Critical Realism as the stratified multi causal approach needed for productive research today in the academy this book creates the subject of the ontology of art history and sets aside a theoretical space for metaphysical reflection thus clarifying the usually muddy distinction between theory methodology and historiography in art history George A. Kubler and the Shape of Art History Thomas F.

Reese,2023-04-04 An illuminating intellectual biography of a pioneering and singular figure in American art history Art historian George A Kubler 1912 1996 was a foundational scholar of ancient American art and archaeology as well as Spanish and Portuguese architecture During over five decades at Yale University he published seventeen books that included innovative monographs major works of synthesis and an influential theoretical treatise In this biography Thomas F Reese analyzes the early formation broad career and writings of Kubler casting nuanced light on the origins and development of his thinking Notable in Reese s discussion and contextualization of Kubler s writings is a revealing history and analysis of his *Shape of Time* a book so influential to students scholars artists and curious readers in multiple disciplines that it has been continuously in print since 1962 Reese reveals how pivotal its ideas were in Kubler s own thinking rather than focusing on problems of form as an ordering principle he increasingly came to sequence works by how they communicate meaning The author demonstrates how Kubler who professed to have little interest in theory devoted himself to the craft of art history discovering and charting the rules that guided the propagation of structure and significance through time Ancient

Alterity in the Andes George F. Lau,2012 Alterity has yet to see sustained treatment in archaeology due in great part to the fact that the archaeological record is not always equipped to inform on the subject Like its kindred concepts such as identity and ethnicity alterity is difficult to observe also because it can be expressed at different times and scales from the individual family and village settings to contexts such as nations and empires It can also be said to reside just as well in objects and individuals as it may in a technique action or performance One requires a relevant holistic data set and multiple line of evidence *Ancient Alterity in the Andes* provides just that by focusing on the great achievements of the ancient Andes during the first millennium AD centred on a Precolumbian culture known as Recuay AD 1 1700 *Image Encounters* Lisa

Trever,2022-02-08 2022 Mr and Mrs Raymond J Horowitz Book Prize Bard Graduate Center A landmark study of ancient Peruvian Moche mural art Moche murals of northern Peru represent one of the great yet still largely unknown artistic traditions of the ancient Americas Created in an era without written scripts these murals are key to understandings of Moche

history society and culture In this first comprehensive study on the subject Lisa Trever develops an interdisciplinary methodology of archaeo art history to examine how ancient histories of art can be written without texts boldly inverting the typical relationship of art to archaeology Trever argues that early coastal artistic traditions cannot be reduced uncritically to interpretations based in much later Inca histories of the Andean highlands Instead the author seeks the origins of Moche mural art and its emphasis on figuration in the deep past of the Pacific coast of South America Image Encounters shows how formal transformations in Moche mural art before and after the seventh century were part of broader changes to the work that images were made to perform at Huacas de Moche El Brujo Pa amarca and elsewhere in an increasingly complex social and political world In doing so this book reveals alternative evidentiary foundations for histories of art and visual experience

From 1989, or European Music and the Modernist Unconscious Seth Brodsky,2017-01-24 What happened to musical modernism When did it end Did it end In this unorthodox Lacanian account of European New Music Seth Brodsky focuses on the unlikely year 1989 when New Music hardly takes center stage Instead one finds Rostropovich playing Bach at Checkpoint Charlie or Bernstein changing Joy to Freedom in Beethoven s Ninth or David Hasselhoff lip synching Looking for Freedom to thousands on New Year s Eve But if such spectacles claim to master their historical moment New Music unconsciously takes the role of analyst In so doing it restages earlier scenes of modernism As world politics witnesses a turning away from the possibility of revolution musical modernism revolves in place performing century old tasks of losing failing and beginning again in preparation for a revolution to come

Landscape into Eco Art Mark Cheetham,2018-02-14 Dedicated to an articulation of the earth from broadly ecological perspectives eco art is a vibrant subset of contemporary art that addresses the widespread public concern with rapid climate change and related environmental issues In Landscape into Eco Art Mark Cheetham systematically examines connections and divergences between contemporary eco art land art of the 1960s and 1970s and the historical genre of landscape painting Through eight thematic case studies that illuminate what eco art means in practice reception and history Cheetham places the form in a longer and broader art historical context He considers a wide range of media from painting sculpture and photography to artists films video sound work animation and installation and analyzes the work of internationally prominent artists such as Olafur Eliasson Nancy Holt Mark Dion and Robert Smithson In doing so Cheetham reveals eco art to be a dynamic extension of a long tradition of landscape depiction in the West that boldly enters into today s debates on climate science government policy and our collective and individual responsibility to the planet An ambitious intervention into eco criticism and the environmental humanities this volume provides original ways to understand the issues and practices of eco art in the Anthropocene Art historians humanities scholars and lay readers interested in contemporary art and the environment will find Cheetham s work valuable and invigorating

Writing about Visual Art David Carrier,2003-03-01 David Carrier examines the history and practice of art writing and reveals its importance to the art museum the art gallery and aesthetic theory Artists art historians and art lovers

alike can gain fresh insight into how written descriptions of painting and sculpture affect the experience of art Readers will learn how their reading can determine the way they see painting and sculpture how interpretations of art transform meaning and significance and how much discussed work becomes difficult to see afresh

The Portrait Bust and French Cultural Politics in the Eighteenth Century Ronit Milano, 2015-02-24 In *The Portrait Bust and French Cultural Politics in the Eighteenth Century* Ronit Milano probes the rich and complex aesthetic and intellectual charge of a remarkably concise art form and explores its role as a powerful agent of epistemological change during one of the most seismic moments in French history The pre Revolutionary portrait bust was inextricably tied to the formation of modern selfhood and to the construction of individual identity during the Enlightenment while positioning both sitters and viewers as part of a collective of individuals who together formed French society In analyzing the contribution of the portrait bust to the construction of interiority and the formulation of new gender roles and political ideals this book touches upon a set of concerns that constitute the very core of our modernity

Jugendstil Women and the Making of Modern Design Sabine Wieber, 2021-10-21 *Jugendstil* that is Germany's distinct engagement with the international Art Nouveau movement is now firmly engrained in histories of modern art architecture and design Recent exhibitions and publications across the world explored *Jugendstil*'s key protagonists and artistic centres to firmly anchor their activities within the trajectories of German modernism Women however continue to be largely absent from these revisionist accounts *Jugendstil Women and the Making of Modern Design* argues that women in fact actively participated in the cultural and socio economic exchanges that generated German design responses to European modernity By drawing on previously unpublished archival material and a series of original case studies including Elsa Bruckmann's Munich salon the Photo Studio Elvira and the Debschitz School the book explores women's important contributions to modern German culture as collectors consumers critics designers educators and patrons This book offers a new interpretation of this vibrant period by considering diverse manifestations of historical female agency that pushed against historically entrenched conventions and gender roles The book's rigorous approach reshapes *Jugendstil* historiography by positing women's lived experiences against dominant ideologies that emerged at this precise moment In short the book advocates women as an integral part of the emergence dissemination and reception of *Jugendstil* and questions the deeply gendered histories of this key period in modern art architecture and design

Heidegger and the Work of Art History Amanda Boetzkes, 2017-07-05 *Heidegger and the Work of Art History* explores the impact and future possibilities of Heidegger's philosophy for art history and visual culture in the twenty first century Scholars from the fields of art history visual and material studies design philosophy aesthetics and new media pursue diverse lines of thinking that have departed from Heidegger's work in order to foster compelling new accounts of works of art and their historicity This collected book of essays also shows how studies in the history and theory of the visual enrich our understanding of Heidegger's philosophy In addition to examining the philosopher's lively collaborations with art historians and how his longstanding

engagement with the visual arts influenced his conceptualization of history the essays in this volume consider the ontological and ethical implications of our encounters with works of art the visual techniques that form worlds how to think about things beyond human centred relationships the moods dispositions and politics of art s history and the terms by which we might rethink aesthetic judgment and the interpretation of the visible world from the early modern period to the present day

Never Had the Like Occurred John Tait,2016-09-16 *Never Had the Like Occurred* examines Ancient Egypt s own multifaceted encounters with its past As Egyptian culture constantly changed and evolved this book follows a chronological arrangement from early Egypt to the attitudes of the Coptic population in the Byzantine Period Within this framework it asks what access the Egyptians had to information about the past whether deliberately or accidentally acquired what use was made of the past what were the Egyptians attitudes to the past what sense of past time did the Egyptians have and what kinds of reverence for the past did they entertain This is the first book dedicated to the whole range of these themes It provides an explanatory context for the numerous previous studies that have dealt with particular sets of evidence particular periods or particular issues It provides a case study of how civilizations may view and utilize their past *Bodies in the Bog and the Archaeological Imagination* Karin Sanders,2009-12 Over the past few centuries northern Europe s bogs have yielded mummified men women and children who were deposited there as sacrifices in the early Iron Age and kept startlingly intact by the chemical properties of peat In this remarkable account of their modern afterlives Karin Sanders argues that the discovery of bog bodies began an extraordinary and ongoing cultural journey Throughout the nineteenth and twentieth centuries Sanders shows these eerily preserved remains came alive in art and science as material metaphors for such concepts as trauma nostalgia and identity Sigmund Freud Joseph Beuys Seamus Heaney and other major figures have used them to reconsider fundamental philosophical literary aesthetic and scientific concerns Exploring this intellectual spectrum Sanders contends that the power of bog bodies to provoke such a wide range of responses is rooted in their unique status as both archeological artifacts and human beings They emerge as corporeal time capsules that transcend archaeology to challenge our assumptions about what we can know about the past By restoring them to the roster of cultural phenomena that force us to confront our ethical and aesthetic boundaries *Bodies in the Bog* excavates anew the question of what it means to be human *From Point to Pixel* Meredith Hoy,2017-01-03 In this fiercely ambitious study Meredith Anne Hoy seeks to reestablish the very definitions of digital art and aesthetics in art history She begins by problematizing the notion of digital aesthetics tracing the nineteenth and twentieth century movements that sought to break art down into its constituent elements which in many ways predicted and paved the way for our acceptance of digital art Through a series of case studies Hoy questions the separation between analog and digital art and finds that while there may be sensual and experiential differences they fall within the same technological categories She also discusses computational art in which the sole act of creation is the building of a self generating algorithm The medium isn t the message what really matters is the degree to

which the viewer can sense a creative hand in the art **Great Shakespeareans Set III** Adrian Poole, Peter Holland, 2014-09-11 Great Shakespeareans presents a systematic account of those figures who have had the greatest influence on the interpretation understanding and cultural reception of Shakespeare both nationally and internationally This major project offers an unprecedented scholarly analysis of the contribution made by the most important Shakespearean critics editors actors and directors as well as novelists poets composers and thinkers from the seventeenth to the twentieth century An essential resource for students and scholars in Shakespeare studies **Gender in Pre-Hispanic America** Cecelia F. Klein, 2001 Gender in Pre Hispanic America offers rich opportunities for comprehending current trends and considering future directions in research It is unique in that it puts social theory at the forefront of the discussion The book has a special intellectual presence and contemporary relevance in its engagement with the social lives and constructs of its authors and readers alike The consideration of the role of gender in our daily lives including in our professions becomes inescapable when reading this book It is not simply a question of men s roles having been possibly overemphasized and overstudied to the detriment of women s The fact that genders as opposed to sexes are socially constructed categories focuses our attention on the ways in which these and other social constructs have shaped our present understanding of the past and informed past peoples understand of their present In various articles in this book the reader will not find unanimity in what is meant by gender or how to go about studying it What will be found however is a collection of interesting informed thought provoking and often lively essays It is hoped that this volume will mark a stage in an evolving study of this field and provoke new research in the future **Empire of Emptiness** Patricia Berger, 2003-01-31 Imperial Manchu support and patronage of Buddhism particularly in Mongolia and Tibet has often been dismissed as cynical political manipulation Empire of Emptiness questions this generalization by taking a fresh look at the huge outpouring of Buddhist painting sculpture and decorative arts Qing court artists produced for distribution throughout the empire It examines some of the Buddhist underpinnings of the Qing view of rulership and shows just how central images were in the carefully reasoned rhetoric the court directed toward its Buddhist allies in inner Asia The multilingual culturally fluid Qing emperors put an extraordinary range of visual styles into practice Chinese Tibetan Nepalese and even the European Baroque brought to the court by Jesuit artists Their pictorial sculptural and architectural projects escape easy analysis and raise questions about the difference between verbal and pictorial description the ways in which overt and covert meaning could be embedded in images through juxtaposition and collage and the collection and criticism of paintings and calligraphy that were intended as supports for practice and not initially as works of art *Why Are Our Pictures Puzzles?* James Elkins, 2004-11-23 With bracing clarity James Elkins explores why images are taken to be more intricate and hard to describe in the twentieth century than they had been in any previous century Why Are Our Pictures Puzzles uses three models to understand the kinds of complex meaning that pictures are thought to possess the affinity between the meanings of paintings and jigsaw puzzles the contemporary

interest in ambiguity and levels of meaning and the penchant many have to interpret pictures by finding images hidden within them Elkins explores a wide variety of examples from the figures hidden in Renaissance paintings to Salvador Dali's paranoiac meditations on Millet's Angelus from Persian miniature paintings to jigsaw puzzles He also examines some of the most vexed works in history including Watteau's meaningless paintings Michelangelo's Sistine Ceiling and Leonardo's Last Supper

Queer Beauty Whitney Davis, 2010-09-22 The pioneering work of Johann Winckelmann 1717-1768 identified a homoerotic appreciation of male beauty in classical Greek sculpture a fascination that had endured in Western art since the Greeks After Winckelmann however sometimes the value even the possibility of queer beauty in art was denied Several theorists after Winckelmann notably the philosopher Immanuel Kant broke sexual attraction and aesthetic appreciation into separate or dueling domains In turn sexual desire and aesthetic pleasure conceived as discrete categories had to be profoundly rethought by later writers Davis argues that these disjunct domains could be rejoined by such innovative thinkers as John Addington Symonds Michel Foucault and Richard Wollheim who reclaimed earlier insights about the mutual implication of sexuality and aesthetics Addressing texts by Arthur Schopenhauer Charles Darwin Oscar Wilde Vernon Lee and Sigmund Freud among many others Davis criticizes modern approaches such as Kantian idealism Darwinism psychoanalysis and analytic aesthetics for either reducing aesthetics to a question of sexuality or for removing sexuality from the aesthetic field altogether Despite these schematic reductions sexuality always returns to aesthetics and aesthetic considerations always recur in sexuality Davis particularly shows that formal philosophies of art since the late eighteenth century have had to respond to nonstandard sexuality especially homoeroticism and that theories of nonstandard sexuality have drawn on aesthetics in significant ways Many of the most imaginative and penetrating critics wrestled productively though often inconclusively and against themselves with the aesthetic making of new forms of sexual life and new forms of art made from reconstituted sexualities Through a critique that confronts history philosophy science psychology and dominant theories of art and sexuality Davis challenges privileged types of sexual and aesthetic creation imagined in modern culture and still assumed today

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