Master Narratives and their Discontents

James Elkins



Theories of Modernism and Postmodernism in the Visual Arts

Master Narratives And Their Discontents

Stephen Bann

Master Narratives And Their Discontents:

Master Narratives and their Discontents James Elkins, 2013-10-18 In this bracing engagement with the many versions of art history James Elkins argues that the story of modernism and postmodernism is almost always told in terms of four narratives Works of art are either seen as modern or postmodern or praised for their technical skill or because of the politics they appear to embody These are master narratives of contemporary criticism and each leads to a different understanding of what art is and does Both a cogent overview of the state of thinking about art and a challenge to think outside the art historical box Master Narratives and their Discontents is the first volume in a series of short books on the theories of modernism by leading art historians on twentieth century art and art criticism Wavs Around Modernism Stephen Bann, 2013-10-18 Stephen Bann examines the arguments for the centrality of French modernist painting He begins by focusing particularly on the notion of the modernist break as it has been interpreted with regard to painters like Manet and Ingres He argues that curiosity with its origins in the seventeenth century world view can be a valid concept for understanding some aspects of contemporary art that contest the modern suggesting ways of sidetracking the modern by adopting a lengthier historical view Video Art Historicized Malin Hedlin Hayden, 2016-03-03 Video art emerged as an art form that from the 1960s and onwards challenged the concept of art hence art historical practices From the perspective of artists critics and scholars engaged with this new medium art was seen as too limiting a notion Important issues were to re think art as a means for critical investigations and a demand for visual reconsiderations Likewise art history was argued to be in crisis and in need of adapting its theories and methods in order to produce interpretations and thereby establish historical sense for moving images as fine art Yet as this book argues video art history has evolved into a discourse clinging to traditional concepts ideologies and narrative structures manifested in an increasing body of texts Video Art Historicized provides a novel insightful and also challenging re interpretation of this field by examining the discourse and its own premises It takes a firm conceptual approach to the material examining the conceptual theoretical and methodological implications that are simultaneously contested by both artists and authors yet intertwined in both the legitimizing and the historicizing processes of video as art By engaging art history s most debated concepts canon art and history this study provides an in depth investigation of the mechanisms of the historiography of video art Scrutinizing various narratives on video art the book emphasizes the profound and widespread hesitations towards but also the efforts to negotiate traditional concepts and practices By focusing on the politics of this discourse theoretical issues of gender nationality and particular themes in video art Malin Hedlin Hayden contests the presumptions that inform video art and its history Beauty and the End of Art Sonia Sedivy, 2016-04-21 Beauty and the End of Art shows how a resurgence of interest in beauty and a sense of ending in Western art are challenging us to rethink art beauty and their relationship By arguing that Wittgenstein's later work and contemporary theory of perception offer just what we need for a unified approach to art and beauty Sonia Sedivy

provides new answers to these contemporary challenges These new accounts also provide support for the Wittgensteinian realism and theory of perception that make them possible Wittgenstein's subtle form of realism explains artworks in terms of norm governed practices that have their own varied constitutive norms and values Wittgensteinian realism also suggests that diverse beauties become available and compelling in different cultural eras and bring a shared higher order value into view With this framework in place Sedivy argues that perception is a form of engagement with the world that draws on our conceptual capacities This approach explains how perceptual experience and the perceptible presence of the world are of value helping to account for the diversity of beauties that are available in different historical contexts and why the many faces of beauty allow us to experience the value of the world's perceptible presence Carefully examining contemporary debates about art aesthetics and perception Beauty and the End of Art presents an original approach Insights from such diverse thinkers as Immanuel Kant Hans Georg Gadamer and Arthur Danto Alexander Nehamas Elaine Scarry and Dave Hickey are woven together to reveal how they make good sense if we bring contemporary theory of perception and Wittgensteinian realism into the conversation **Art and Form** Sam Rose, 2019-03-25 This important new study reevaluates British art writing and the rise of formalism in the visual arts from 1900 to 1939 Taking Roger Fry as his starting point Sam Rose rethinks how ideas about form influenced modernist culture and the movement's significance to art history today. In the context of modernism formalist critics are often thought to be interested in art rather than life a stance exemplified in their support for abstract works that exclude the world outside But through careful attention to early twentieth century connoisseurship aesthetics art education design and art in colonial Nigeria and India Rose builds an expanded account of form based on its engagement with the social world Art and Form thus opens discussions on a range of urgent topics in art writing from its history and the constructions of high and low culture to the idea of global modernism Rose demonstrates the true breadth of formalism and shows how it lends a new richness to thought about art and visual culture in the early to mid twentieth century Accessibly written and analytically sophisticated Art and Form opens exciting new paths of inquiry into the meaning and lasting importance of formalism and its ties to modernism It will be invaluable for scholars and enthusiasts of art history and visual culture **Modern Art and the Life of a Culture** Jonathan A. Anderson, William A. Dyrness, 2016-05-23 In 1970 Hans Rookmaaker published Modern Art and the Death of a Culture a groundbreaking work that considered the role of the Christian artist in society This volume responds to his work by bringing together a practicing artist and a theologian who argue that modernist art is underwritten by deeply religious concerns The Key Issues Concerning Contemporary Art Gary Willis, 2010 This thesis argues that the contemporary artist s objective is the production of new social space and the institution of new cultural knowledge It does this by drawing an unexpected parallel between the social and political expectations facing the contemporary artist and the deepest philosophic conception of the artist s function It traces art's historical trajectory from 20th century modernism post modernism to post colonialism from a broad range of critical

theoretical and curatorial perspectives Contemporary Sculpture and the Critique of Display Cultures Dan Adler, 2018-08-14 In this book Dan Adler addresses recent tendencies in contemporary art toward assemblage sculpture and how these works incorporate tainted materials often things left on the side of the road according to the logic and progress of the capitalist machine and combine them in ways that allow each element to retain a degree of empirical specificity Adler develops a range of aesthetic models through which these practices can be understood to function critically Each chapter focuses on a single exhibition Isa Genzken's OIL German Pavilion Venice Biennale 2007 Geoffrey Farmer's midcareer survey Mus e d art contemporain Montr al 2008 Rachel Harrison's Consider the Lobster CCS Bard Hessel Museum of Art 2009 and Liz Magor's The Mouth and Other Storage Facilities Henry Art Gallery Seattle 2008 Jewish Identities in American Feminist Art Lisa E. Bloom, 2013-09-05 Featuring sixty seven illustrations and providing an important reckoning and visualization of the previously hidden Jewish ghosts within US art Jewish Identities in American Feminist Art addresses the veiled role of Jewishness in the understanding of feminist art in the United States From New York city to Southern California Lisa E Bloom situates the art practices of Jewish feminist artists from the 1970s to the present in relation to wider cultural and historical issues Key themes are examined in depth through the work of contemporary Jewish artists including Eleanor Antin Judy Chicago Deborah Kass Rhonda Lieberman Martha Rosler and many others Crucial in any study of art visual studies women s studies and cultural studies this is a new and lively exploration into a vital component of US art

Circulations in the Global History of Art Thomas DaCosta Kaufmann, Catherine Dossin, Béatrice Joyeux-Prunel, 2016-03-03 The project of global art history calls for balanced treatment of artifacts and a unified approach This volume emphasizes questions of transcultural encounters and exchanges as circulations It presents a strategy that highlights the processes and connections among cultures and also responds to the dynamics at work in the current globalized art world The editors introduction provides an account of the historical background to this approach to global art history stresses the inseparable bond of theory and practice and suggests a revaluation of materialist historicism as an underlying premise Individual contributions to the book provide an overview of current reflection and research on issues of circulation in relation to global art history and the globalization of art past and present They offer a variety of methods and approaches to the treatment of different periods regions and objects surveying both questions of historiography and methodology and presenting individual case studies An Afterword by James Elkins gives a critique of the present project The book thus deliberately leaves discussion open inviting future responses to the large questions it poses Folklife and Museums C. Kurt Dewhurst, Patricia Hall, Charlie Seemann, 2016-12-15 This cutting edge new book is the replacement for Folklife and Museums Selected Readings which was published nearly thirty years ago in 1987 The editors of that volume Patricia Hall and Charlie Seemann are now joined by C Kurt Dewhurst as a third editor for this book which includes updates to the still relevant and classic essays and articles from the earlier text and features new pioneering pieces by some of today s most

outstanding scholars and practitioners to provide a more current overview of the field and addressing contemporary issues Folklife and Museums Twenty First Century Perspectives is a brand new collection of cutting edge essays that combine theoretical insights practical applications topical case studies focusing on particular subject matter areas and specific cultural groups accompanied by up to date resources and suggested readings sections Each essay is preceded by an explanatory headnote contextualizing the essay and includes illustrative photographs Renaissance Theory Tames Elkins, Robert Williams, 2008-04 Renaissance Theory presents an animated conversation among art historians about the optimal ways of conceptualizing Renaissance art and the links between Renaissance art and contemporary art and theory This is the first discussion of its kind involving not only questions within Renaissance scholarship but issues of concern to art historians and critics in all fields Organized as a virtual roundtable discussion the contributors discuss rifts and disagreements about how to understand the Renaissance and debate the principal texts and authors of the last thirty years who have sought to reconceptualize the period They then turn to the issue of the relation between modern art and the Renaissance Why do modern art historians and critics so seldom refer to the Renaissance Is the Renaissance our indispensable heritage or are we cut off from it by the revolution of modernism The volume includes an introduction by Rebecca Zorach and two final synoptic essays as well as contributions from some of the most prominent thinkers on Renaissance art including Stephen Campbell Michael Cole Frederika Jakobs Claire Farago and Matt Kavaler Partisan Canons Anna Brzyski, 2007-10-08 Case studies that counter the idea of a transcendent art canon by demonstrating that the **Christian Scholarship in the Twenty-First** content of any and every canon is historically and culturally specific **Century** Thomas M. Crisp, Steve L. Porter, Gregg Ten Elshof, 2014-09-19 The Christian tradition provides a wealth of insight into perennial human questions about the shape of the good life human happiness virtue justice wealth and poverty spiritual growth and much else besides and Christian scholars can do great good by bringing that rich tradition into conversation with the broader culture But what is the nature and purpose of distinctively Christian scholarship and what does that imply for the life and calling of the Christian scholar What is it about Christian scholarship that makes it Christian Ten eminent scholars grapple with such questions in this volume They offer deep and thought provoking discussions of the habits and commitments of the Christian scholar the methodology and pedagogy of Christian scholarship the role of the Holy Spirit in education Christian approaches to art and literature and more CONTRIBUTORS Jonathan A Anderson Dariusz M Brycko Natasha Duquette M Elizabeth Lewis Hall George Hunsinger Paul K Moser Alvin Plantinga Craig J Slane Nicholas Wolterstorff Amos Yong Making Kantha, Making Home Pika Ghosh, 2020-07-15 In Bengal mothers swaddle their infants and cover their beds in colorful textiles that are passed down through generations They create these kantha from layers of soft recycled fabric strengthened with running stitches and use them as shawls covers and seating mats Making Kantha Making Home explores the social worlds shaped by the Bengali kantha that survive from the nineteenth and early twentieth

centuries In the first study of colonial period women s embroidery that situates these objects historically and socially Pika Ghosh brings technique and aesthetic choices into discussion with iconography and regional culture Ghosh uses ethnographic and archival research inscriptions and images to locate embroiderers work within domestic networks and to show how imagery from poetry drama prints and watercolors expresses kantha artists visual literacy Affinities with older textile practices include the region's lucrative maritime trade in embroideries with Europe Africa and China This appraisal of individual objects alongside the people and stories behind the objects creation elevates kantha beyond consideration as mere Landscape Theory Rachel DeLue, James Elkins, 2010-10-28 Artistic representations of handcraft to recognition as art landscape are studied widely in areas ranging from art history to geography to sociology yet there has been little consensus about how to understand the relationship between landscape and art This book brings together more than fifty scholars from these multiple disciplines to establish new ways of thinking about landscape in art New Games Pamela M. Lee, 2013-01-25 Art History After the Sixties examines the 1960s and 1970s as a watershed era in our current understanding of art and its historiography Pamela Lee asks how why and at what cost art critics of that generation shifted their attention away from aesthetics to focus pimarily on the social and political nature of art most notably in the writings appearing in the influential journal October She also looks closesly at the major artists of that era from Robert Smithson most well known for his provocative earthwork Spiral Jetty to Andy Warhol Art History After the Sixties is the fifth volume in Theories of Modernism and Postmodernism in the Visual Arts James Elkins s series of short books on the theories of modernism written by leading art historians on twentieth century art and art criticism The book will feature a critical introduction by a fellow art historian placing the book in conversation with the previous books in the series Doubt Richard Shiff.2012-04-23 In an age where art history's questions are now expected to receive answers Richard Shiff presents a challenging alternative In this essential new addition to James Elkins s series Theories of Modernism and Postmodernism in the Visual Arts Richard Shiff embraces doubt as a critical tool and asks how particular histories of art have come to be Shiff's turn to doubt is not a retreat to relativism but rather an insistence on clear thinking about art In particular Shiff takes issue with the style of self referential art writing seemingly licensed by Roland Barthes With an introduction by Rosie Bennett Doubt is a study of the tension between practicing art and practicing criticism Contemporary British Ceramics and the Influence of Sculpture Laura Gray, 2018-01-02 This book investigates how British contemporary artists who work with clay have managed in the space of a single generation to take ceramics from niche interest craft to the pristine territories of the contemporary art gallery This development has been accompanied and perhaps propelled by the kind of critical discussion usually reserved for the higher discipline of sculpture Ceramics is now encountering and colliding with sculpture both formally and intellectually Laura Gray examines what this means for the old hierarchies between art and craft the identity of the potter and the character of a discipline tied to a specific material but wanting to participate in critical discussions that extend far beyond

clay Monochrome Craig Staff,2015-09-17 The monochrome a single colour of paint applied over the entirety of a canvas remains one of the more contentious modernist artistic inventions But whilst the manufacture of these pictures of nothing was ostensibly straightforward their subsequent theorisation has been anything but More than a history Monochrome Darkness and Light in Contemporary Art is the first account of the monochrome s lively role in contemporary art Liberated from the burden of representation the monochrome first stood for emancipation an ideological and artistic impulse that characterised the avant garde of the early twentieth century Historically the monochrome embodied the most extreme form of abstraction and pure materiality Yet more recently adaptations of the art form have focused on a broader range of cultural and interpretive contexts Provocative innovative and timely this book argues that the latest artistic strategies go beyond stylistic concerns and instead seek to re engage with ideas around authorship process and the conditions of the visible as they are given and understood through both light and darkness Discussing works by artists such as Katie Paterson Hiroshi Sugimoto Tom Friedman Bruno Jakob Sherrie Levine and Ceal Floyer the book shows that the debates around an artwork s form and its possibility for meaning that the monochrome first engendered remain very much alive in contemporary visual culture

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