

# Rethinking Art History: Meditations on a Coy Science

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# Rethinking Art History Meditations On A Coy Science

**Jas Elsner**



## **Rethinking Art History Meditations On A Coy Science:**

**Methods and Theories of Art History** Anne D'Alleva, 2005 This is an analysis of complex forms of art history It covers a broad range of approaches presenting individual arguments controversies and divergent perspectives The book begins by introducing the concept of theory and explains why it is important to the practice of art history **Rethinking Art History:**

**Meditations on a Coy Science** Donald Preziosi, 1989 General overview of the theoretical and institutional history of the discipline of art history Refuting the image of art history as a discipline in crisis Preziosi asserts that many of the dilemmas and contradictions of art history today are not new but can be traced back to problems surrounding the founding of the discipline its institutionalization and its academic expansion since the 1870s Publisher's description *Art History Through the Camera's Lens* Helene E. Roberts, 2013-09-13 Photography of art has served as a basis for the reconstruction of works of art and as a vehicle for the dissemination and reinterpretation of art This book provides the first definitive treatment of the subject with essays from noted authorities in the fields of art history architecture and photography The essays explore the many meanings of photography as documentation for the art historian inspiration for the artist and as a means of critical interpretation of works of art *Art History Through the Camera's Lens* will be important reading for students historians librarians and curators of the visual arts **The Art of Art History** Donald Preziosi, 2009 This anthology is a guide to understanding art history through critical reading of the field's most innovative and influential texts focusing on the past two centuries **What's the Use of Art?** Jan Mrazek, Morgan Pitelka, 2007-12-03 Post Enlightenment notions of culture which have been naturalized in the West for centuries require that art be autonomously beautiful universal and devoid of any practical purpose The authors of this multidisciplinary volume seek to complicate this understanding of art by examining art objects from across Asia with attention to their functional ritual and everyday contexts From tea bowls used in the Japanese tea ceremony to television broadcasts of Javanese puppet theater from Indian wedding chamber paintings to art looted by the British army from the Chinese emperor's palace from the adventures of a Balinese magical dagger to the political functions of classical Khmer images the authors challenge prevailing notions of artistic value by introducing new ways of thinking about culture The chapters consider art objects as they are involved in the world how they operate and are experienced in specific sites collections rituals performances political and religious events and imagination and in individual peoples lives how they move from one context to another and change meaning and value in the process for example when they are collected traded and looted or when their images appear in art history textbooks how their memories and pasts are or are not part of their meaning and experience Rather than lead to a single universalizing definition of art the essays offer multiple divergent and case specific answers to the question What is the use of art and argue for the need to study art as it is used and experienced Contributors Cynthia J. Bogel Louise Cort Richard H. Davis Robert DeCaroli James L. Hevia Janet Hoskins Kaja McGowan Jan Mrzek Lene Pedersen Morgan Pitelka Ashley Thompson **Critical Terms for Art History, Second Edition** Robert S.

Nelson, Richard Shiff, 2010-03-15 Art has always been contested terrain whether the object in question is a medieval tapestry or Duchamp's Fountain. But questions about the categories of art and art history acquired increased urgency during the 1970s when new developments in critical theory and other intellectual projects dramatically transformed the discipline. The first edition of *Critical Terms for Art History* both mapped and contributed to those transformations offering a spirited reassessment of the field's methods and terminology. Art history as a field has kept pace with debates over globalization and other social and political issues in recent years making a second edition of this book not just timely but crucial. Like its predecessor this new edition consists of essays that cover a wide variety of loaded terms in the history of art from sign to meaning ritual to commodity. Each essay explains and comments on a single term discussing the issues the term raises and putting the term into practice as an interpretive framework for a specific work of art. For example Richard Shiff discusses Originality in Vija Celmins's *To Fix the Image in Memory* a work made of eleven pairs of stones each consisting of one original stone and one painted bronze replica. In addition to the twenty-two original essays this edition includes nine new ones performance style memory monument body beauty ugliness identity visual culture visual studies and social history of art as well as new introductory material. All help expand the book's scope while retaining its central goal of stimulating discussion of theoretical issues in art history and making that discussion accessible to both beginning students and senior scholars. Contributors: Mark Antliff, Nina Athanassoglou, Kallmyer, Stephen Bann, Homi K. Bhabha, Suzanne Preston Blier, Michael Camille, David Carrier, Craig Clunas, Whitney Davis, Jas Elsner, Ivan Gaskell, Ann Gibson, Charles Harrison, James D. Herbert, Amelia Jones, Wolfgang Kemp, Joseph Leo Koerner, Patricia Leighton, Paul Mattick Jr., Richard Meyer, W. J. T. Mitchell, Robert S. Nelson, Margaret Olin, William Pietz, Alex Potts, Donald Preziosi, Lisbet Rausing, Richard Shiff, Terry Smith, Kristine Stiles, David Summers, Paul Wood, James E. Young.

Comparativism in Art History Jas Elsner, 2017-07-05 Featuring some of the major voices in the world of art history this volume explores the methodological aspects of comparison in the historiography of the discipline. The chapters assess the strengths and weaknesses of comparative practice in the history of art and consider the larger issue of the place of comparative in how art history may develop in the future. The contributors represent a comprehensive range of period and geographic command from antiquity to modernity from China and Islam to Europe from various forms of art history to archaeology anthropology and material culture studies. Art history is less a single discipline than a series of divergent scholarly fields in very different historical geographic and cultural contexts but all with a visual emphasis on the close examination of objects. These fields focus on different often incompatible temporal and cultural contexts yet nonetheless they regard themselves as one coherent discipline namely the history of art. There are substantive problems in how the sub-fields within the broad brush generalization called art history can speak coherently to each other. These are more urgent since the shift from an art history centered on the western tradition to one that is consciously global.

**Is Art History Global?** James Elkins, 2013-10-18 This is the third volume in *The Art Seminar* James Elkin's series of

conversations on art and visual studies Is Art History Global stages an international conversation among art historians and critics on the subject of the practice and responsibility of global thinking within the discipline Participants range from Keith Moxey of Columbia University to Cao Yiqiang Ding Ning Cuautemoc Medina Oliver Debroise Renato Gonzalez Mello and other scholars

**Art History: The Key Concepts** Jonathan Harris, 2006-10-16 Art History The Key Concepts is a systematic reliable and accessible reference guide to the disciplines of art history and visual culture Containing entries on over 200 terms integral to the historical and theoretical study of art design and culture in general it is an indispensable source of knowledge for all students scholars and teachers Covering the development present status and future direction of art history entries span a wide variety of terms and concepts such as abstract expressionism epoch hybridity semiology and zeitgeist Key features include a user friendly A Z format fully cross referenced entries suggestions for further reading Engaging and insightful as well as easy to follow and use Art History The Key Concepts builds a radical intellectual synthesis for understanding and teaching art art history and visual culture

**Theory for Art History** Jae Emerling, 2013-09-13 Theory for Art History provides clear and concise introductions to thirty key figures of contemporary theory four essential predecessors Freud Marx Nietzsche and Saussure and twenty six major moderns from Adorno to Spivak This book includes key concepts biography survey of work bibliography of primary texts and a bibliography of secondary criticism Adapted from Theory for Religious Studies by William E Deal and Timothy K Beal

*In the Aftermath of Art* Donald Preziosi, Johanne Lamoureux, 2012-10-02 By juxtaposing issues and problems Donald Preziosi's latest collection of essays In the Aftermath of Art opens up multiple interpretive possibilities by bringing to the surface hidden resonances in the implications of each text In re reading his own writings Preziosi opens up alternatives to contemporary discourses on art history and visual culture A critical commentary by critic historian and theorist Johanne Lamoureux complements the author's own introduction mirroring the multiple interpretations within the essays themselves

**Gay and Lesbian Studies in Art History** Whitney Davis, 2013-11-19 Find original research and interpretive studies of the relations between homosexuality and the visual arts Evidence for the role of homosexuality in artistic creation has often not survived in part because the direct expression of homosexuality has often been condemned in Western societies Gay and Lesbian Studies in Art History presents examples of contemporary art historical research on homoeroticism and homosexuality in the visual arts chiefly painting and sculpture of the Western tradition from the ancient to the modern periods Chapters explore the dynamic interrelation of sexuality and visual art and emphasize problems of historical evidence and interpretation and the need to reconstruct social and cultural realities sometimes quite different from our own Gay and Lesbian Studies in Art History addresses contemporary art historians interest in studying sexuality in the visual arts examining such questions as What are some of the present day reasons for and problems of this research How is it related to other research areas within art history and to wider public debates about the meaning value and propriety of works of art While the book examines a variety of research problems and

theoretical perspectives most chapters focus on the historical interpretation of a particular work of art artist or visual convention Chapters present new documentation of the importance of homosexuality in the production and reception of artworks in the Western tradition develop models for approaching the question of how sexuality and visual creation are related and explore researchers experiences and obligations in working in the area of gay and lesbian studies in art history today Contributing authors stress problems of historical evidence and reconstruction the social and cultural construction of homosexuality and the active role of visual conventions in shaping perceptions of homosexuals homosexuality and homosexual desire They discuss both the biography of artists and the significance of individual works of art and the social reception and circulation of works of art in the context of wider religious legal medical political and economic relations The book may revise readers beliefs about the significance and value of a number of works of art hitherto forgotten neglected under appreciated or misinterpreted Gay and Lesbian Studies in Art History is an enlightening and informative book for art historians museum professionals scholars in the field of lesbian and gay studies and art history students and professors

**Scenography and Art History** Astrid Von Rosen,Viveka Kjellmer,2021-05-20 Scenography and Art History reimagines scenography as a critical concept for art history and is the first book to demonstrate the importance and usefulness of this concept for art historians and scholars in related fields It provides a vital evaluation of the contemporary importance of scenography as a critical tool for art historians and scholars from related branches of study addressing phenomena such as witchy designs Early Modern festival books live rock performances digital fashion photography and outdoor dance interventions With its nuanced and detailed case studies this book is an innovative contribution to ongoing debates within art history and visual studies concerning multisensory events It extends the existing literature by demonstrating the importance of a reimagined scenography concept for comprehending historical and contemporary art histories and visual cultures more broadly The book contends that scenography is no longer restricted to the traditional space of the theatre but has become an important concept for approaching art historical and contemporary objects and events It explores scenography not solely as a critical approach and theoretical concept but also as an important practice linked with unrecognized labour and broader political social and gendered issues in a great variety of contexts such as festive culture sacred settings fashion film or performing arts Designed as a key resource for students teachers and researchers in art history visual studies and related subjects the book through its cross disciplinary frame does consider implicitly and explicitly the roles of both scenography and art in society

**Rhetorical Invention and Religious Inquiry** Walter Jost,Wendy Olmsted,2000-01-01 This exceptional collection of writings offers for the first time a discussion among leading thinkers about the points at which rhetoric and religion illuminate and challenge each other The contributors to the volume are eminent theorists and critics in rhetoric theology and religion and they address a variety of problems and periods Together these writings shed light on religion as a human quest and rhetoric as the origin and sustainer of that quest They show that when pursued with

intelligence and sensitivity rhetorical approaches to religion are capable of revitalizing both language and experience Rhetorical figures for example constitute forms of language that say what cannot be said in any other way and that move individuals toward religious truths that cannot be known in any other way When firmly placed within religious social and literary history the convergence of rhetoric and religion brings into focus crucial issues in several fields including philosophy psychology history and art and interprets relations among self language and world that are central to both past and present cultures

*Methods & Theories of Art History Third Edition* Anne D'Alleva, Michael Cothren, 2021-08-05 This book is an accessible introduction to the critical theories used in analysing art It covers a broad range of approaches presenting individual arguments controversies and divergent perspectives This edition has been updated to reflect recent scholarship in contemporary art and has been broken down into smaller sections for greater accessibility The book begins with a revised discussion of the difference between method and theory The following chapters apply the varying approaches to works of art some of them new to this edition The book ends with a new conclusion that focuses on the way the study of art is informed by theory

**Art of Illusion** Dan Karlholm, 2006 To survey art history as a whole was a pressing task for a generation of German scholars around the mid nineteenth century Their projections of a historicist chain of artworks ranged from textual narratives without illustrations to separate picture compendia as well as images of a more allegorical kind Other means with which to picture art history as part of a virtually all encompassing cultural history were the museums of art erected in Germany at the time in Berlin and Munich especially This book deals with practices of representing art history in various media This includes post Hegelian texts and engravings of art history from the 1840s onwards by Franz Kugler Julius Schnorr and others In addition works of art of the late twentieth century by Andy Warhol Anselm Kiefer and others provide opportunities to speculate on the after effects and discursive traces of the old regime Extending the concept of historiography to include not just textual or institutional endeavours but a host of different images as well from reproductive prints to pop paintings and visual archives of the digital era this study is intended to contribute in new ways to a critical historiography of the field of art history and visual culture today

*Art And The Committed Eye* Richard Leppert, 2019-04-05 In *Art and the Committed Eye* Richard Leppert examines Western European and American art from the fifteenth to the twentieth century He studies the complex relation between the look of images and the variety of social and cultural uses to which they are put and demonstrates that the meaning of any image is significantly determined by its function which changes over time In particular he emphasizes the ways in which visual culture is called on to mediate social differences defined by gender class and race In Leppert addresses the nature and task of representation discussing how meaning accrues to images and what role vision and visuality play in the history of modernity Here he explains imagery's power to attract our gaze by triggering desire and focuses on the long history of the use of representation to enact a deception whether in painting or advertising explores art's relation to the material world to the ways in which images mark our various physical and psychic

ties to objects The author analyzes still life paintings whose subject matter is both extraordinarily diverse and deeply paradoxical from flower bouquets to grotesque formal arrangements of human body parts Leppert demonstrates that even in innocent still lifes formal design and technical execution are imbued with cultural conflict and social power is devoted to the representation of the human body as subject to obsessive gazing and as an object of display spectacle and transgression The variety of body representation is enormous pleased or tortured gorgeous or monstrous modest or lascivious powerful or weak in the bloom of life or under the anatomist's knife clothed or naked But it is the sexual body Leppert shows that has provided the West with its richest most complex contradictory conflicted and paradoxical accounts of human identity in relation to social ideals

**Literary Criticism** Mark Bauerlein, 2013-04-19 As the study of literature has extended to cultural contexts critics have developed a language all their own Yet argues Mark Bauerlein scholars of literature today are so unskilled in pertinent sociohistorical methods that they compensate by adopting clichés and catchphrases that serve as substitutes for information and logic Thus by labeling a set of ideas an ideology they avoid specifying those ideas or by saying that someone essentializes a concept they convey the air of decisive refutation As long as a paper is generously sprinkled with the right words clarification is deemed superfluous Bauerlein contends that such usages only serve to signal political commitments prove membership in subgroups or appeal to editors and tenure committees and that current textual practices are inadequate to the study of culture and politics they presume to undertake His book discusses 23 commonly encountered terms from deconstruction and gender to problematize and rethink and offers a diagnosis of contemporary criticism through their analysis He examines the motives behind their usage and the circumstances under which they arose and tells why they continue to flourish A self-styled handbook of counterdisciplinary usage *Literary Criticism An Autopsy* shows how the use of illogical unsound or inconsistent terms has brought about a breakdown in disciplinary focus It is an insightful and entertaining work that challenges scholars to reconsider their choice of words and to eliminate many from critical inquiry altogether

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

**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

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