

Our Beautiful Dry And Distant Texts Art History As Writing

June Yap

Our Beautiful Dry And Distant Texts Art History As Writing:

Our Beautiful, Dry, and Distant Texts James Elkins, 2010-11-01 Elkins argues that writing is what art historians produce and whether such writing is a transparent vehicle for the transmission of facts or an embattled forum for the rehearsal of institutional relations and constructions of history it is an expressive medium with the capacity for emotion and reflection Therefore it needs to be taken seriously for its own sake it is the testament of art history and of individual historians and it is only weakened and slighted by versions of history that imagine it either as uncontrolled dissemination or as objective discovery and reporting A Realist Theory of Art History Ian Verstegen, 2013 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

Engaging with Literature of Commitment. Volume 2,2012-01-01 This collection ranges far and wide as befits the personality and accomplishments of the dedicatee Geoffrey V Davis German studies and exile literature scholar postcolonialist if there are specialties then Australia Canada India South Africa Black Britain journal and book series editor The volume opens with essays on cultural theory and practice proceeds to close analyses of settler colony texts from Canada India Australia and New Zealand drama fiction and poetry as well as Pacific drama and Canadian indigeneity thence homeward to the UK black drama Scottish fiction the music of Morrissey and to German themes exile literature fictions about Hitler Because Geoff's commitment to literature has always been hands on the book closes with a selection of poems and experimental prose Writers discussed include Carmen Aguirre Hany Abu Assad Beryl Bainbridge Albert Belz Peter Bland Peter Carey Lynda Chanwai Earle Kamala Das Robert Drewe ric Emmanuel Schmitt Toa Fraser Stephen Fry Dianna Fuemana Mavis Gallant Alasdair Gray Xavier Her bert Janette Turner Hospital Elizabeth Jolley Wendy Lill Varanasi Nagalakshmi Arundhati Roy Daniel Sloate Drew Hayden Taylor Jane Urguhart Roy Williams and Arnold Zweig Constructing African Art Histories for the Lagoons of C?d'Ivoire Monica Blackmun Visonà, 2017-07-05 Constructing African Art Histories for the Lagoons of C d Ivoire is an investigation of the

methods employed by art historians who study creative production in Africa While providing insights into the rich visual arts of the Lagoon Peoples of southeastern C d Ivoire this study is one of the few attempts by an Africanist to situate local and regional artistic practices in the context of the global art market and to trace the varied receptions an African art work is given as it leaves a local context and enters an international one Drawing on her three seasons of fieldwork among Akan populations in C d Ivoire Monica Blackmun Vison rovides a comprehensive account of a major art producing region of Africa and explores such topics as gender roles in performance the role of sculpture in divination and the interchange of arts and ideas across ethnic boundaries The book also addresses issues inherent in research practices such as connoisseurship and participant observation and examines theoretical positions that have had an impact on the discipline of African art history

The Routledge Companion to Museum Ethics Janet Marstine, 2012-05-23 Routledge Companion to Museum Ethics is a theoretically informed reconceptualization of museum ethics discourse as a dynamic social practice central to the project of creating change in the museum Through twenty seven chapters by an international and interdisciplinary group of academics and practitioners it explores contemporary museum ethics as an opportunity for growth rather than a burden of compliance The volume represents diverse strands in museum activity from exhibitions to marketing as ethics is embedded in all areas of the museum sector What the contributions share is an understanding of the contingent nature of museum ethics in the twenty first century its relations with complex economic social political and technological forces and its fluid ever shifting sensibility The volume examines contemporary museum ethics through the prism of those disciplines and methods that have shaped it most It argues for a museum ethics discourse defined by social responsibility radical transparency and shared guardianship of heritage And it demonstrates the moral agency of museums the concept that museum ethics is more than the personal and professional ethics of individuals and concerns the capacity of institutions to generate self reflective and activist Tracking Color in Cinema and Art Edward Branigan, 2017-10-30 Color is one of cinema s most alluring formal practice systems building on a range of artistic traditions that orchestrate visual cues to tell stories stage ideas and elicit feelings But what if color is not or not only a formal system but instead a linguistic effect emerging from the slipstream of our talk and embodiment in a world This book develops a compelling framework from which to understand the mobility of color in art and mind where color impressions are seen through and even governed by patterns of ordinary language use schemata memories and narrative Edward Branigan draws on the work of Ludwig Wittgenstein and other philosophers who struggle valiantly with problems of color aesthetics contemporary theories of film and narrative and art historical models of analysis Examples of a variety of media from American pop art to contemporary European cinema illustrate a theory based on a spectator s present time tracking of temporal patterns that are firmly entwined with language use and social intelligence African Dream Machines Anitra Nettleton, 2007-10-01 African Dream Machines takes African headrests out of the category of functional objects and into the more rarefied category of art objects Styles in African headrests are usually defined in terms

of western art and archaeological discourses but this book interrogates these definitions of style and demonstrates the shortcomings of defining a single formal style model as exclusive to a single ethnic group Among the artefacts made by southern African peoples headrests were the best known Anitra Nettleton's study of the uses and forms of headrests opened up a number of art historical methodologies in the attempt to gain an understanding of form style and content in African art objects Her drawings of each and every headrest encountered become a major part of the project **Retrospective** June Yap, 2017-08-15 Developed as an exploratory study of artworks by artists of Singapore and Malaysia Retrospective attempts to account for contemporary artworks that engage with history These are artworks that reference past events or narratives of the nation and its art Through the examination of a selection of artworks produced between 1990 and 2012 Retrospective is both an attribution and an analysis of a historiographical aesthetic within contemporary art practice. It considers that by their method and in their assembly these artworks perform more than a representation of a historical past Instead they confront history and its production laying bare the nature and designs of the historical project via their aesthetic project Positing an interdisciplinary approach as necessary for understanding the historiographical as aesthetic Retrospective considers not only historical and aesthetic perspectives but also the philosophical by way of ontology in order to broaden its exposition beyond the convention of historical and contextual interpretation of art Yet in associating these artworks with a historiographical aesthetic this exposition may be regarded as a historiographical exercise in itself affirming the significance of these artworks for the history of Singapore and Malaysia In short which history rarely is Retrospective is about the art of historicisation and the historicisation of art 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 The Winchester Guide to Keywords and Concepts for International Students in Art, Media and Design Annie Makhoul, Simon Morley, 2014-06-25 This welcome new resource for international students in art design and media provides clear explanations of the terminologythey must master in order to fulfill their academic potential andenrich their professional careers Offers a much requested new resource that fills a gap in the academic market Tailored specifically to the needs of international students inart design and media Color coded key words and phrases for quick reference Includes sections on study skills academic expectations in Western institutions methodologies and important theorists An ideal handbook for curators and gallery staff everywhere forwhom English is a non native language 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 The Domain of Images James Elkins, 2018-08-06 In the domain of visual images those of fine art form a tiny minority This original and brilliant book calls upon art historians to look beyond their traditional subjects painting drawing photography and printmaking to the vast array of nonart images including those from science technology commerce medicine music and archaeology Such images James Elkins asserts can be as rich and expressive as any canonical painting Using scores of illustrations as examples he proposes a radically new way of thinking about visual analysis one that relies on an object s own internal sense of organization Elkins begins by demonstrating the arbitrariness of current criteria used by art historians for selecting images for study He urges scholars to adopt instead the far broader criteria of the young field of image studies After analyzing the philosophic underpinnings of this interdisciplinary field he surveys the entire range of images from calligraphy to mathematical graphs and abstract painting Throughout Elkins blends philosophic analysis with historical detail to produce a startling new sense of such basic terms as pictures writing and notation Teaching Dance Studies Judith Chazin-Bennahum, 2016-04-22 Teaching Dance Studies is a practical guide written by college professors and dancers choreographers active in the field introducing key issues in dance pedagogy Many young people graduating from universities with degrees either PhDs or MFAs desire to teach dance either in college settings or at local dance schools This collection covers all areas of dance education including improvisation choreography movement analysis anthropology theory music for dance dance on film kinesiology injury prevention notation history archiving and criticism Among the contributors included in the volume are Bill Evans writing on movement analysis Susan Foster on dance theory Ilene Fox on notation Linda Tomko addresses new approaches to teaching the history of all types of dance and Elizabeth Aldrich writing on archiving **A Museum on the Verge** Jeffrey Abt, 2001 The Detroit Institute of Arts is one of America's largest and oldest municipal art museums However even as the museum grew into a distinguished collection there were threats of closure The DIA has walked a financial tightrope since it opened just over a century ago and was nearly closed by government funding cuts in the 1970s and 1990s Now Jeffrey Abt tells how the DIA has had to struggle to maintain its fine art collection with barely enough income to remain open A Museum on the Verge goes behind the scenes at the DIA to disclose the political economic and social forces that shaped the museum from its founding to the present day Drawing on

new archival research Abt reveals that the growing discrepancy between the museum s size and its operating budget was the result of a century of ad hoc solutions to institutional problems that left the DIA vulnerable to annual income losses especially reductions of government funding He also explains its complex relations with private and government entities and delineates the integral role of the museum s support group the Founders Society Abt s account is supplemented by a wealth of material including legal documents and numerical data taken at five year intervals from the 1880s through 2000 that is presented in both tables and graphs The data which comprehensively survey vital statistics such as attendance collections growth and finances provide a rich resource for comparative research on other museums As a case study of a prominent public institution A Museum on the Verge offers an invaluable research model for scholars and museum professionals alike

Archaeology and the Pan-European Romanesque T. O'Keefe, 2015-03-02 Romanesque is the style name given to the art and architecture of Europe in the eleventh and twelfth centuries First used in the early nineteenth century to express the perceived indebtedness of the visual artistic and architectural cultures of this period to their Classical antecedents the term has survived two centuries of increasingly sophisticated readings of the relevant medieval buildings and objet d art The study of Romanesque as a stylistic phenomenon is now almost exclusively the preserve of art historians particularly in the English speaking world Here the Romanesque is subjected to a long overdue theoretically informed archaeological inquiry The ideological foundations and epistemological boundaries of Romanesque scholarship are critiqued and the constructs of Romanesque and Europe are deconstructed and alternative strategies for interpreting Romanesque's constituent material are mapped out This book should at the very least illuminate the need for debate Eclecticism in Late Medieval Visual Culture at the Crossroads of the Latin, Greek, and Slavic Traditions Maria Alessia Rossi, Alice Isabella Sullivan, 2021-11-22 This volume builds upon the new worldwide interest in the global Middle Ages It investigates the prismatic heritage and eclectic artistic production of Eastern Europe between the fourteenth and seventeenth centuries while challenging the temporal and geographical parameters of the study of medieval Byzantine post Byzantine and early modern art Contact and interchange between primarily the Latin Greek and Slavic cultural spheres resulted in local assimilations of select elements that reshaped the artistic landscapes of regions of the Balkan Peninsula the Carpathian Mountains and further north The specificities of each region and in modern times politics and nationalistic approaches have reinforced the tendency to treat them separately preventing scholars from questioning whether the visual output could be considered as an expression of a shared history The comparative and interdisciplinary framework of this volume provides a holistic view of the visual culture of these regions by addressing issues of transmission and appropriation as well as notions of cross cultural contact while putting on the global map of art history the eclectic artistic production of Eastern Europe On Art and Painting ,2016-07-15 The only volume on the work of Vicente Carducho in English Analysis of the Dialogues on Painting by international experts Contributors are art historians or hispanists offering a multi disciplinary approach **Posthumanism**

in Art and Science Giovanni Aloi, Susan McHugh, 2021-09-28 Posthumanism synthesizes philosophical literary and artistic responses to technological advancements globalization and mass extinction in the Anthropocene It asks what it can mean to be human in an increasingly more than human world that has lost faith in the ideal of humanism the autonomous rational subject and it models generative alternatives cognizant of the demands of social and ecological justice Amid rising social justice movements collapsing economic structures and the dwindling power of cultural institutions posthumanism advances thinking on new and previously unenvisionable challenges Posthumanism in Art and Science is an anthology of indispensable statements and artworks that provide an unprecedented mapping of this intellectual and aesthetic development in a global context It features groundbreaking theorists including Donna Haraway Rosi Braidotti Mel Y Chen Michael Marder Alexander Weheliye Anna Tsing Timothy Morton N Katherine Hayles Bruno Latour Francesca Ferrando and Cary Wolfe as well as innovative influential artists and curators such as Yvonne Rainer Skawennati Chus Mart nez William Wegman Nandipha Mntambo Cassils Pauline Oliveros and Doo sung Yoo These provocative and compelling works including previously unpublished interviews and essays speak to the ongoing conceptual and political challenge of posthumanist thinking in a time of unprecedented cultural and environmental crises An essential primer and reference for educators students artists and art enthusiasts this volume offers a powerful framework for rethinking anthropocentric certitudes and reenvisioning equitable Representations of Pain in Art and Visual Culture Maria Pia Di Bella, James Elkins, 2013-06-26 The and sustainable futures presentation of bodies in pain has been a major concern in Western art since the time of the Greeks The Christian tradition is closely entwined with such themes from the central images of the Passion to the representations of bloody martyrdoms The remnants of this tradition are evident in contemporary images from Abu Ghraib In the last forty years the body in pain has also emerged as a recurring theme in performance art Recently authors such as Elaine Scarry Susan Sontag and Giorgio Agamben have written about these themes The scholars in this volume add to the discussion analyzing representations of pain in art and the media Their essays are firmly anchored on consideration of the images not on whatever actual pain the subjects suffered At issue is representation before and often apart from events in the world Part One concerns practices in which the appearance of pain is understood as expressive Topics discussed include the strange dynamics of faked pain and real pain contemporary performance art international photojournalism surrealism and Renaissance and Baroque art Part Two concerns representations that cannot be readily assigned to that genealogy the Chinese form of execution known as lingchi popularly the death of a thousand cuts whippings in the Belgian Congo American lynching photographs Boer War concentration camp photographs and recent American capital punishment These examples do not comprise a single alternate genealogy but are united by the absence of an intention to represent pain The book concludes with a roundtable discussion where the authors discuss the ethical implications of viewing such images Religion and Contemporary Art Ronald R. Bernier, Rachel Hostetter Smith, 2023-05-11 Religion and Contemporary Art sets the theoretical frameworks and interpretive

strategies for exploring the re emergence of religion in the making exhibiting and discussion of contemporary art Featuring essays from both established and emerging scholars critics and artists the book reflects on what might be termed an accord between contemporary art and religion It explores the common strategies contemporary artists employ in the interface between religion and contemporary art practice It also includes case studies to provide more in depth treatments of specific artists grappling with themes such as ritual abstraction mythology the body popular culture science liturgy and social justice among other themes It is a must read resource for working artists critics and scholars in this field and an invitation to new voices curious about its promises and possibilities

Unveiling the Magic of Words: A Review of "Our Beautiful Dry And Distant Texts Art History As Writing"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Our Beautiful Dry And Distant Texts Art History As Writing**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book is central themes, examine its distinctive writing style, and assess its profound affect the souls of its readers.

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