

PRINCIPLES OF ART HISTORY WRITING

DAVID CARRIER

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Principles Of Art History Writing

David Carrier



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Principles of Art History Writing David Carrier, 1991 *Principles of Art History Writing* traces the changes in the way in which writers about art represent the same works These differ in such deep ways as to raise the question of whether those at the beginning of the process even saw the same things as those at the end did Carrier uses four case studies to identify and explain changing styles of restoration and the history of interpretation of selected works by Piero Caravaggio and van Eyck Back cover

A World Art History and Its Objects David Carrier, 2008-11-28 Is writing a world art history possible Does the history of art as such even exist outside the Western tradition Is it possible to consider the history of art in a way that is not fundamentally Eurocentric In this highly readable and provocative book David Carrier a philosopher and art historian does not attempt to write a world art history himself Rather he asks the question of how an art history of all cultures could be written or whether it is even possible to do so He also engages the political and moral issues raised by the idea of a multicultural art history Focusing on a consideration of intersecting artistic traditions Carrier negotiates the way meaning and understanding shift or are altered when a visual object from one culture for example is inserted into the visual tradition of another culture *A World Art History and Its Objects* proposes the use of temporal narrative as a way to begin to

understand a multicultural art history *Art History and Its Institutions* Elizabeth Mansfield, 2005-08-18 *Art History and Its Institutions* focuses on the institutional discourses that shaped and continue to shape the field from its foundations in the nineteenth century From museums and universities to law courts labour organizations and photography studios contributors examine a range of institutions considering their impact on movements such as modernism their role in conveying or denying legitimacy and their impact on defining the parameters of the discipline *Thinking and Writing about Art History* Donna K.

Reid, 2004 For undergraduate courses in Art History Ideal as a reference or supplement Designed to provide students with the tools necessary to launch a successful study of art history this succinct and accessible guide offers a practical introduction to the methodology of art history and an overview of writing in the discipline Helping students to think as art historians this Third Edition teaches how to ask questions and how to answer them and challenges students to seek new insights through their readings discussions and written work Parts of the Art Basics series provide students with high quality books at an affordable cost

How to Write Art History Anne D'Alleva, 2006 An invaluable handbook *How to Write Art History* enables students to get the most from their art history course In a clear and engaging style Anne D Alleva empowers readers to approach their coursework with confidence and energy The book introduces two basic art historical methods formal analysis and contextual analysis revealing how to use these methods in writing papers and in class discussion The common strengths and weaknesses of an art history essay are highlighted by using real examples of written work and at each stage of the writing process D Alleva offers valuable advice on developing an argument convincingly In addition she explains the most effective methods of note taking and outlines strategies for reviewing images essential tools when preparing for an

exam Providing a fascinating view of the study of art history within its historical context this book will be particularly helpful for those considering a career in this rewarding discipline **German Art History and Scientific Thought** Mitchell B. Frank, 2017-07-05 A fresh contribution to the ongoing debate between Kunstwissenschaft scientific study of art and Kunstgeschichte art history this essay collection explores how German speaking art historians of the late nineteenth and early twentieth century self consciously generated a field of study Prominent North American and European scholars provide new insights into how a mixing of diverse methodologies took place in order to gain a more subtle and comprehensive understanding of how art history became institutionalized and legitimized in Germany One common assumption about early art historical writing in Germany is that it depended upon a simplistic and narrowly defined formalism This book helps to correct this stereotype by demonstrating the complexity of discussion surrounding formalist concerns and by examining how German speaking art historians borrowed incorporated stole and made analogies with concepts from the sciences in formulating their methods In focusing on the work of some of the well known fathers of the discipline such as Alois Riegl and Heinrich Wölfflin as well as on lesser known figures the essays in this volume provide illuminating and sometimes surprising treatments of art history's prior and understudied interactions with a wide range of scientific orientations from psychology sociology and physiognomics to evolutionism and comparative anatomy *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 Writing Art History Margaret Iversen, Stephen Melville, 2010-12 Since art history is having a major identity crisis as it struggles to adapt to contemporary global and mass media culture this book intervenes in the struggle by laying bare the troublesome assumptions and presumptions at the field's foundations in a series of essays **High Art** David Carrier, 2010-11-01 The great poet Charles Baudelaire 1821-1867 was also an extremely influential art critic High Art relates the philosophical issues posed by Baudelaire's art writing to the theory and practice of modernist and postmodernist painting

Baudelaire wrote in an age of transition David Carrier argues an era divided by the Revolution of 1848 the historical break that played for him a role now taken within modernism by the political revolts of 1968 Moving from the grand tradition of Delacroix to the images of modern life made by Constantin Guys this movement from high to low from the unified world of correspondences to the fragmented images of contemporary city life motivates Baudelaire's equivalent to the post 1968 turn away from formalist art criticism Viewed from the perspective of the 1990s Carrier argues the issues raised by Baudelaire's criticism and creative writing provide a way of understanding the situation of art writing in our own time

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 Lighten 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

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