

Real Spaces

DAVID SUMMERS

World Art History and the Rise of Western modernism

You know that poetry is more than a single thing. For of anything whatever that passes from not being into being the whole cause is composing or poetry; so that the productions of all arts are kinds of poetry, and their craftsmen are all poets — that — they are not called poets: they have other names, while a single section detached from the whole of poetry — namely the business of music and metres — is entitled with the name of the whole.

Plato, *Symposium*, 199a–c.

INTRODUCTION, POST-INTRODUCTION AND AFTERWORD

However the discipline of the history of art may have changed over the last few decades of theoretical and critical examinations, it has continued to be an archival field, concerned with setting its objects in spatial and temporal order, and with relating them to appropriate documents and archaeological evidence. Much of this work has been accomplished; there are more or less firmly established bodies of works in most fields, and it is to be expected that professional attention might turn elsewhere. To be sure, consensus and documentation have continued to authenticate artifacts in order to establish their market value, that is, for more than simply historical purposes; but the same archival and archaeological work also remains fundamental to the discipline of art history as a kind of history, and the 'promenades' of artifacts for sale do in fact place them in groups and series. If that is so, what implications are to be drawn from the fact that artifacts lend themselves to such spatiotemporal arrangement? What is the significance of the certainty with which a vessel from Teotihuacan found in a Maya burial may be at once identified as an import rather than the independent invention of some eccentric Maya potter? When human artifacts were assumed to be essentially form, the answer to this question was fairly simple. Artifacts belonged to styles, continuities characteristic of the imaginations of individuals and groups, from the expressions of which certain conclusions might be drawn about individuals and groups themselves. With the decline of formalism in art history, professional interest in such issues has passed from theoretical to practical in the sense that, while artifacts continue to be sorted, grouped and arranged, the interpretative discussions of these basic activities have been set aside in favour of methodologies from other fields. Art has long been prone to reduction to problems in the psychology of visual perception, which is an obvious extension of the Western assumption that art taken altogether is about visual perception. The theories underlying more recent approaches to the interpretation of art, as I shall discuss presently, derive in one way or another from structural linguistics, and their emphasis is synchronic to the exclusion of the diachronic. The chapters of this book, however, proceed from a different starting point. What if historians of art, rather than setting out

CHAPTER ONE

RELATIONSHIP BETWEEN
WORLDWIDE MODERNISM
AND MODERNISM

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Real Spaces World Art History And The Rise Of Western Modernism

Diana Newall, Grant Pooke



Real Spaces World Art History And The Rise Of Western Modernism:

Real Spaces David Summers, 2003-07 Addressing fundamental problems in modern Western approaches to art this bold brilliant and important book proposes a new and flexible conceptual framework for the understanding of art by replacing the notion of the visual arts with that of the spatial arts 350 illustrations *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

Art History in a Global Context Ann Albritton, Gwen Farrelly, 2020-11-10 Presents a clear and comprehensive introduction to the evolving discipline of global art studies This volume examines how art historians critics and artists revisit art from ancient times through to the early modern period as well as the ways in which contemporary objects are approached through the lens of global contact exchange networks and trade routes It assists students who actively seek to understand global art history and the discipline beyond the founding Western canons The first section of *Art History in a Global Context* Methods Themes and Approaches explores how themes related to globalization are framing the creation circulation reception and study of art today The second section examines how curators scholars artists and critics have challenged the Eurocentric canon through works of art writings exhibitions biennials large scale conferences and the formation of global networks The third section is designed to help students look forward by exploring how art history in a global context is beginning to extend beyond the contemporary condition to understand the meaning conditions and impacts of exchange across borders and among artists in earlier periods Presents a historiography of global art histories in academic museological and exhibition projects Written by a collection of authors from different linguistic cultural geographic generational and disciplinary perspectives Aids students in understanding global art history and the discipline beyond the founding Western canons Provides a set of case studies to bring to life methodologies being employed in the field Features contributors from the program of the Getty Foundation and the College Art Association International Committee's project *Art History in a Global Context* is an ideal choice for upper level undergraduate and entry level graduate art students It can also

be used as a teaching tool or as models for case studies in different formats **From Space in Modern Art to a Spatial Art History** Jutta Vinzent, 2019-12-02 This book traces artists theories of constructive space in the first half of the twentieth century Drawing on these concepts and recent theories on space it develops a methodology termed Spatial Art History that conceives of artworks as physical spatio temporal things which produce the social to overcome the reductive understanding of art as a mere mirror or facilitator of society **Art History** Dana Arnold, 2020-01-23 Art history encompasses the study of the history and development of painting sculpture and the other visual arts In this Very Short Introduction Dana Arnold presents an introduction to the issues debates and artefacts that make up art history Beginning with a consideration of what art history is she explains what makes the subject distinctive from other fields of study and also explores the emergence of social histories of art such as Feminist Art History and Queer Art History Using a wide range of images she goes on to explore key aspects of the discipline including how we write present read and look at art and the impact this has on our understanding of art history This second edition includes a new chapter on global art histories considering how the traditional emphasis on periods and styles in art originated in western art and can obscure other critical approaches and artwork from non western cultures Arnold also discusses the relationship between art and history and the ways in which art can tell a different history from the one narrated by texts ABOUT THE SERIES The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area These pocket sized books are the perfect way to get ahead in a new subject quickly Our expert authors combine facts analysis perspective new ideas and enthusiasm to make interesting and challenging topics highly readable **A Companion to Modern Art** Pam Meecham, 2018-02-13 A Companion to Modern Art presents a series of original essays by international and interdisciplinary authors who offer a comprehensive overview of the origins and evolution of artistic works movements approaches influences and legacies of Modern Art Presents a contemporary debate and dialogue rather than a seamless consensus on Modern Art Aims for reader accessibility by highlighting a plurality of approaches and voices in the field Presents Modern Art s foundational philosophic ideas and practices as well as the complexities of key artists such as Cezanne and Picasso and those who straddled the modern and contemporary Looks at the historical reception of Modern Art in addition to the latest insights of art historians curators and critics to artists educators and more *Art and its global histories* Diana Newall, 2017-07-07 The reader Art and its global histories represents an invaluable teaching tool offering content ranging from academic essays and excerpts new translations interviews with curators and artists to art criticism The introduction sets out the state of art history today as it undergoes the profound shift of a global turn Particular focus is given to British India which represents a shift from the usual attention paid to Orientalism and French art in this period The sources and debates on this topic have never before been brought together in a satisfactory way and this book will represent a particularly significant and valuable contribution for postgraduate and undergraduate art history teaching **The Books that Shaped Art History: From Gombrich and**

Greenberg to Alpers and Krauss Richard Shone, John-Paul Stonard, 2013-04-05 An exemplary survey that reassesses the impact of the most important books to have shaped art history through the twentieth century Written by some of today's leading art historians and curators this new collection provides an invaluable road map of the field by comparing and reexamining canonical works of art history From mile Meisner's magisterial study of thirteenth century French art first published in 1898 to Hans Belting's provocative *Likeness and Presence: A History of the Image before the Era of Art* the book provides a concise and insightful overview of the history of art told through its most enduring literature Each of the essays looks at the impact of a single major book of art history mapping the intellectual development of the writer under review setting out the premises and argument of the book considering its position within the broader field of art history and analyzing its significance in the context of both its initial reception and its afterlife An introduction by John Paul Stonard explores how art history has been forged by outstanding contributions to scholarship and by the dialogues and ruptures between them

Art in Theory Paul Wood, Leon Wainwright, Charles Harrison, 2020-12-21 A ground breaking new anthology in the *Art in Theory* series offering an examination of the changing relationships between the West and the wider world in the field of art and material culture *Art in Theory: The West in the World* is a ground breaking anthology that comprehensively examines the relationship of Western art to the art and material culture of the wider world Editors Paul Wood and Leon Wainwright have included 370 texts some of which appear in English for the first time The anthologized texts are presented in eight chronological parts which are then subdivided into key themes appropriate to each historical era The majority of the texts are representations of changing ideas about the cultures of the world by European artists and intellectuals but increasingly as the modern period develops and especially as colonialism is challenged a variety of dissenting voices begin to claim their space and a counter narrative to western hegemony develops Over half the book is devoted to 20th and 21st century materials though the book's unique selling point is the way it relates the modern globalization of art to much longer cultural histories As well as the anthologized material *Art in Theory: The West in the World* contains A general introduction discussing the scope of the collection Introductory essays to each of the eight parts outlining the main themes in their historical contexts Individual introductions to each text explaining how they relate to the wider theoretical and political currents of their time Intended for a wide audience the book is essential reading for students on courses in art and art history It will also be useful to specialists in the field of art history and readers with a general interest in the culture and politics of the modern world

Productive failure Alpesh Kantilal Patel, 2017-07-21 This title sets out to write new transnational South Asian art histories to make visible histories of artworks that remain marginalised within the discipline of art history However this is done through a deliberate productive failure specifically by not upholding the strictly genealogical approach that is regularly assumed for South Asian art histories For instance one chapter explores the abstract work of Cy Twombly and Natvar Bhavsar The author examines whiteness the invisible ground upon which racialized art

histories often pivot as a fraught yet productive site for writing art history This book also provides original commentary on how queer theory can deconstruct and provide new approaches for writing art history Overall this title provides methods for generating art history that acknowledge the complex web of factors within which art history is produced and the different forms of knowledge production we might count as art history *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 Art History: The Basics Diana Newall, Grant Pooke, 2021-03-28

Now in its second edition this volume is an accessible introduction to the history of art Using an international range of examples it provides the reader with a toolkit of concepts ideas and methods relevant to understanding art history This new edition is fully updated with colour illustrations increased coverage of non western art and extended discussions of contemporary art theory It introduces key ideas issues and debates exploring questions such as What is art and what is meant by art history What approaches and methodologies are used to interpret and evaluate art How have ideas regarding medium gender identity and difference informed representation What perspectives can psychoanalysis semiotics and social art histories bring to the study of the discipline How are the processes of postcolonialism decolonisation and globalisation changing approaches to art history Complete with helpful subject summaries a glossary suggestions for future reading and guidance on relevant image archives this book is an ideal starting point for anyone studying art history as well as general readers with an interest in the subject Globalization and Contemporary Art Jonathan Harris, 2011-03-31

In a series of newly commissioned essays by both established and emerging scholars *Globalization and Contemporary Art* probes the effects of internationalist culture and politics on art across a variety of media *Globalization and Contemporary Art* is the first anthology to consider the role and impact of art and artist in an increasingly borderless world First major anthology of essays concerned with the impact of globalization on contemporary art Extensive bibliography and a full index designed to enable the reader to broaden knowledge of art and its relationship to globalization Unique analysis of the contemporary art market and its operation in a globalized economy

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 Above sea Jenny Lin, 2018-11-30 Shanghai long known as mainland China's most cosmopolitan city is today a global cultural capital This book offers the first in depth examination of contemporary Shanghai based art and design from state sponsored exhibitions to fashionable cultural complexes to cutting edge films and installations Informed by years of in situ research the book looks beyond contemporary art's global hype to reveal the socio political tensions accompanying Shanghai's transitions from semi colonial capitalism to Maoist socialism to Communist Party sponsored capitalism Case studies reveal how Shanghai's global aesthetic constructs glamorising artifices that mask the conflicts between vying notions of foreign influenced modernity and anti colonialist nationalism as well as the city's repressed socialist past and its consumerist present *Contemporary Art About Architecture* Nora Wendl, 2017-07-05 An important resource for scholars of contemporary art and architecture this volume considers contemporary art that takes architecture as its subject Concentrated on works made since 1990 *Contemporary Art About Architecture A Strange Utility* is the first to take up this topic in a sustained and explicit manner and the first to advance the idea that contemporary art functions as a form of architectural history theory and analysis Over the course of fourteen essays by both emerging and established scholars this volume examines a diverse group of artists in conjunction with the vernacular canonical and fantastical structures engaged by their work I Manglano Ovalle Matthew Barney Monika Sosnowska Pipo Nguyen duy and Paul Pfeiffer are among those considered as are the compelling questions of architecture's relationship to photography the evolving legacy of Mies van der Rohe the notion of an architectural unconscious and the provocative concepts of the unbuilt and the unbuildable Through a rigorous investigation of these issues *Contemporary Art About Architecture* calls attention to the fact that art is now a vital form of architectural discourse Indeed this phenomenon is both pervasive and in its individual incarnations compelling a reason to think again about the entangled histories of architecture and art Global and World Art in the Practice of the University Museum Jane Chin Davidson, Sandra Esslinger, 2017-07-20 *Global and World Art in the Practice of the University Museum* provides new thinking on exhibitions of global art and world art in relation to university museums Taking The Fowler Museum at UCLA USA as its central subject this edited collection traces how university museum practices have expanded the understanding of the art object in recent years It is argued that the meaning of cultural objects infused with the heritage and identity of global culture has been developed substantially through the innovative approaches of university scholars museum curators and administrators since the latter part of the twentieth century Through exploring the ways in which universities and their museums have overseen changes in the global context for art this edited collection initiates a larger dialogue and inquiry into the value and contribution of the empirical model The volume includes a full colour photo essay by Marla C Berns on the Fowler Museum's Fowler at Fifty project as well as contributions from Donald Preziosi Catherine M Cole Lothar von

Falkenhausen Claire Farago Selma Holo and Gemma Rodrigues It is important reading for professionals scholars and advanced students alike **Rethinking Place in South Asian and Islamic Art, 1500-Present** Deborah S.

Hutton, Rebecca M. Brown, 2016-10-04 Place plays a fundamental role in the structuring of the discipline of Art History And yet place also limits the questions art historians can ask and impairs analysis of objects and locations in the interstices of established ossified categories The chapters in this interdisciplinary volume investigate place in all of its dynamism and complexity several call into question traditional constructions regarding place in Art History while others explore the fundamental role that place plays in lived experience The particular nexus for this collection lies at the intersection and overlap of two major subfields in the history of art South Asia and the Islamic world both of which are seemingly geographically determined yet at the same time uncategorizable as place with their ever shifting and contested borders The eleven chapters brought together here move from the early modern through to the contemporary and span particular monuments and locations ranging from Asia and Europe to Africa and the Americas The chapters take on the question of place as it operates in more obvious settings such as architectural monuments and exhibitionary contexts while also probing the way place operates when objects move or when the very place they exist in transforms dramatically This volume engages place through the movement of objects the evocation of senses desires and memories and the on going project of articulating the parameters of place and location **China Pluperfect I** Frank Vigneron, 2022-07-01 Initially based on a comparative

study of Chinese and Euro American art theory in the 18th and 19th centuries this book examines how both cultures looked at their own past and their outside i e what was construed as not belonging to their own cultural sphere and how they devised new ways of adapting them into evolving cultural constructs While the 17th century was still a time when the epistemological backgrounds of both civilizations were so profoundly different that nearly no dialogue was possible the 18th century saw the emergence in both places of profound changes that would get them close enough to create the conditions for the beginning of a conversation First quite superficial and taking shape mostly in the decorative arts this process of rapprochement while remaining chaotic and unpredictable led to wider and more profound zones of contact throughout the late 19th and 20th centuries Through the reinterpretations of each other s cultural creations these zones of contact grew wider as the conditions for globalization became more and more prevalent Frank Vigneron observes and explores these changes through texts and the visual arts to reveal how these two civilizations while keeping their own characteristics managed to develop fruitful dialogues and create deeply intertwined cultures As an example the final chapter looks at contemporary Chinese calligraphy as an art that even though it has no equivalent in Euro America successfully integrated cross cultural theoretical elements thus exemplifying how past and outside can combine into new artistic constructs

Stasis in the Medieval West? Michael D.J. Bintley, Martin Locker, Victoria Symons, Mary Wellesley, 2017-05-16 This volume questions the extent to which Medieval studies has emphasized the period as one of change and development through

reexamining aspects of the medieval world that remained static The Medieval period is popularly thought of as a dark age before the flowerings of the Renaissance ushered a return to the wisdom of the Classical era However the reality familiar to scholars and students of the Middle Ages that this was a time of immense transition and transformation is well known This book approaches the theme of stasis in broad terms with chapters covering the full temporal range from Late Antiquity to the later Middle Ages Contributors to this collection seek to establish what remained static continuous or ongoing in the Medieval era and how the period s political and cultural upheavals generated stasis in the form of deadlock nostalgia and the preservation of ancient traditions

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