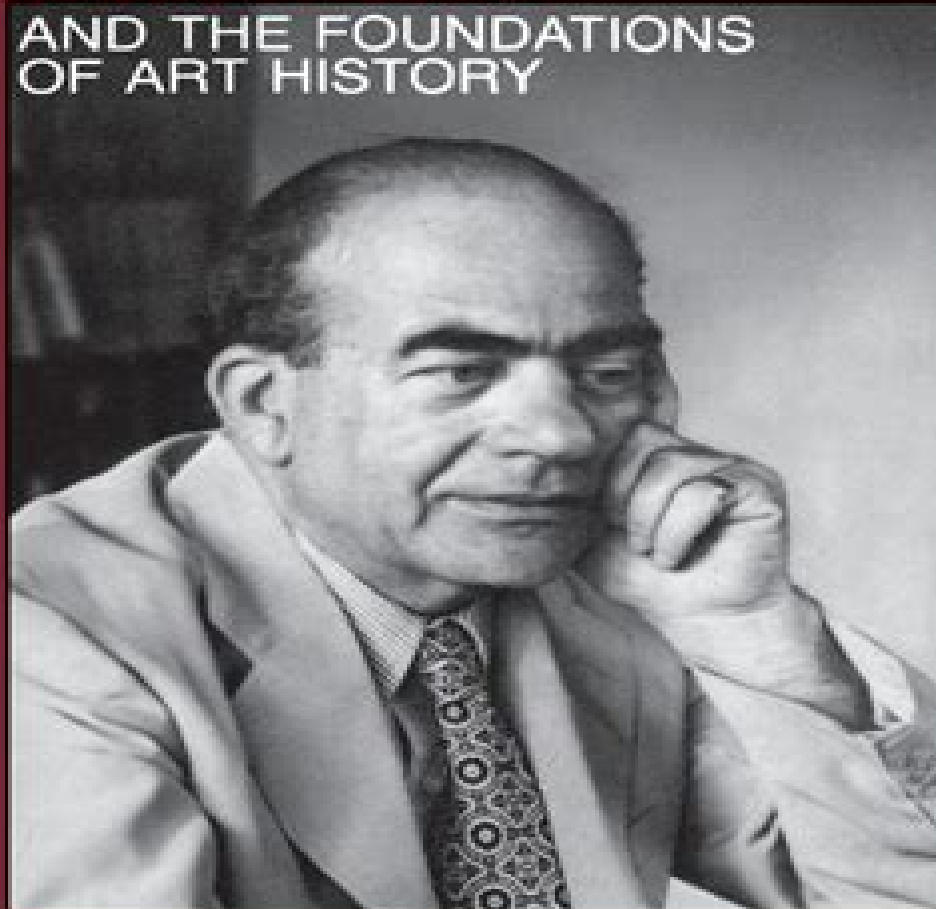


PANOFSKY

AND THE FOUNDATIONS
OF ART HISTORY



MICHAEL ANN HOLLY

Panofsky And The Foundations Of Art History

Emmanouil Kalkanis



Panofsky And The Foundations Of Art History:

Panofsky and the Foundations of Art History Michael Ann Holly, 1984 No one has been more influential in the contemporary practice of art history than Erwin Panofsky yet many of his early seminal papers remain virtually unknown to art historians As a result Michael Ann Holly maintains art historians today do not have access to the full range of methodological considerations and possibilities that Panofsky's thought offers and they often remain unaware of the significant role art history played in the development of modern humanistic thought Placing Panofsky's theoretical work first in the context of the major historical paradigms generated by Hegel Burckhardt and Dilthey Holly shows how these paradigms themselves became the grounds for creative controversy among Panofsky's predecessors Riegl W Ifflin Warburg and Dvor k among others She also discusses how Panofsky's struggle with the terms and concepts of neo Kantianism produced in his work remarkable parallels with the philosophy of Ernst Cassirer Finally she evaluates Panofsky's better known and later iconological studies by reading them against the earlier essays and by comparing his earlier ideas with the vision that has inspired recent work in the philosophy of history semiotics and the philosophy of science

Panofsky and the Foundations of Art History Michael Ann Holly, 1994 **Panofsky and the Foundations of Art History** Michael Ann Holly, 1987 An Analysis of Erwin Panofsky's Meaning in the Visual Arts Emmanouil Kalkanis, 2018-05-11 Erwin Panofsky's *Meaning in the Visual Arts* is considered a key work in art history Its ideas have provoked widespread debate and although it was first published more than sixty years ago it continues to feature regularly on numerous university reading lists *Meaning in the Visual Arts* comprises nine essays In these Panofsky argues for the independence of iconology as a branch of history He moves on to demonstrate the anatomy of art and its study as well as the controlling principles of interpretation He then deals with the theories of human proportions Gothic architecture and the Northern Renaissance Finally Panofsky discusses his own American experiences

The Art of Art History Donald Preziosi, 1998 What is art history Why how and where did it originate and how have its aims and methods changed over time The history of art has been written and rewritten since classical antiquity Since the foundation of the modern discipline of art history in Germany in the late eighteenth century debates about art and its histories have intensified Historians philosophers psychologists and anthropologists among others have changed our notions of what art history has been is and might be This anthology is a guide to understanding art history through a critical reading of the field's most innovative and influential texts over the past two centuries Each section focuses on a key issue aesthetics style history as an art iconography and semiology gender modernity and postmodernity deconstruction and museology More than thirty readings from writers as diverse as Winckelmann Kant Gombrich Warburg Panofsky Heidegger Lisa Tickner Meyer Schapiro Jacques Derrida Mary Kelly Michel Foucault Rosalind Krauss Louis Marin Margaret Iversen and Nestor Canclini are brought together and Donald Preziosi's introductions to each topic provide background information bibliographies and critical elucidations of the issues at stake His own concluding essay is an

important and original contribution to scholarship in the field From the pre publication reviews Until now anthologies about the history of art have tended to be worthy yet inert plotting a linear evolution from the great precursors Vasari Winckelmann to the founding fathers of the modern discipline Wolfflin Riegl Panofsky to the achievements and refinements of today s scholarship The texts that Donald Preziosi has brought together provide something far more challenging the juxtapositions and alignments between individual essays point the reader towards unresolved problems ongoing debates and paths not taken or not taken yet In place of the consoling tale of intellectual progress the collection defamiliarizes the whole field and opens up a space for radical reflection on its basic procedures and assumptions Definitely the best introduction to art history currently available Professor Norman Bryson Harvard University Donald Preziosi has prepared an anthology from the Greek a collection of flowers of art history His bouquet contains representatives from the discipline s two hundred year history arranged in standard and innovative methodological categories Within each the readings selected provide stimulating congruencies and contradictions that will inspire productive debate and contemplation But what makes this anthology more than an arresting assemblage is the author s critical stance toward what he has wrought His introduction and concluding chapter write around and under the subject presented emphasizing the art of art history its kinship with modernity s post Enlightenment project and its collaboration with the rise of nationalism Thus the discipline s past is probed and questioned and made relevant for its present and future The whole thereby addresses without healing or concealing the disciplinary ruptures of modernism The book might also have explored further nature of art history s history within the emergent discourse of post colonialism and the globalization of culture Yet the many new perspectives it does offer help to re present the discipline for its readers students teachers and curators for other areas of humanistic inquiry which are being subject to similar critiques and for artists and the larger art community for whom history narrative and an accounting of art s past have once again become vital issues Professor Robert S Nelson Professor of Art History and Chair Committee for the History of Culture University of Chicago Rather than focusing on its Vasarian moment or on the later academic institutionalization of art history in the 19th and 20th centuries Donald Preziosi in *The Art of Art History* constructs a reading of this hegemonic and reductive practice of making the visible legible as one that is inextricably tied to the museographic paradigm of late 18th and early 19th centuries This shift he sees as equivalent in importance to the brought by the invention of perspective But the author goes further than to underline the implication of art history with the premises of modernity he makes a strong case in a vivid and inspiring prose for a tighter equation between art history and modernity an equation grounded in his insightful considerations and meteoric formulations of the epistemological setting rhetorical operations political colonialist aims and schizophrenic yet all invasive aestheticization of knowledge that in the last two centuries have fashioned what we will no longer dare to call the discipline of art history The result is a flamboyant book that offers anything but a celebratory reading of art history It does not constitute an articulation of canonical texts or an up to date menu of art historical currents methods

or trends Yet it manages to avoid none of these dimensions Art history is not envisaged as the learned discourse of modernity on a specific class of objects nor is it reduced to a genealogy of outstanding artist subjects and their volatile constellations of contemporary subjects readers It becomes a practice wherein objects and subjects relate and relations often crystallize under the unrecognized aegis of the fetish this Other of art since Preziosi concisely defines art as the anti fetish fetish Far from the fantastic neutrality that is traditionally found in the format of such an historiographic endeavour Preziosi frames his selection of text and threads through them with an array of different strategic voices superimposed to stress a spatial figure he is keen to discern in order to elaborate a strong polemic position that situates art history as an enduring and well disguised fictional genre In the process the author courageously takes on the paradox that is at the core of his project to introduce students to the coming out of art history as art one that is not necessarily meant to be our coming out of it but that certainly well establishes our motives to continue to shake its grounds and its multi storied apparatus Professor Johanne Lamoureux University of Montreal

The Architecture of Art History Mark Crinson, Richard J. Williams, 2018-12-13 What is the place of architecture in the history of art Why has it been at times central to the discipline and at other times seemingly so marginal What is its place now Many disciplines have a stake in the history of architecture sociology anthropology human geography to name a few This book deals with perhaps the most influential tradition of all art history examining how the relation between the disciplines of art history and architectural history has waxed and waned over the last one hundred and fifty years In this highly original study Mark Crinson and Richard J Williams point to a decline in the importance attributed to the role of architecture in art history over the last century which has happened without crisis or self reflection The book explores the problem in relation to key art historical approaches from formalism to feminism to the social history of art and in key institutions from the Museum of Modern Art to the journal *October* Among the key thinkers explored are Banham Baxandall Giedion Panofsky Pevsner Pollock Riegl Rowe Steinberg Wittkower and W Ifflin The book will provoke debate on the historiography and present state of the discipline of art history and it makes a powerful case for the reconsideration of architecture

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 Art, History, and Postwar Fiction Kevin Brazil, 2018 Art History and Postwar Fiction explores the ways in which twenty century novelists responded to visual art and how writing about art was often a means of commenting on historical developments of the period

Art history Michael Hatt, Charlotte Klonk, 2025-03-18 Art History A critical introduction to its methods provides a lively and stimulating introduction to methodological debates within art history Offering a lucid account of approaches from Hegel to post colonialism the book provides a sense of art history s own history as a discipline from its emergence in the late eighteenth century to contemporary debates By explaining the underlying philosophical and political assumptions behind each method along with clear examples of how these are brought to bear on visual and historical analysis the authors show that an adherence to a certain method is in effect a commitment to a set of beliefs and values The book makes a strong case for the vitality of the discipline and its methodological centrality to new fields such as visual culture This book will be of enormous value to undergraduate and graduate students and also makes its own contributions to ongoing scholarly debates about theory and method

Principles of Art History Heinrich Wölfflin, 2015-05-07 Principles of Art History by Heinrich Wölfflin 1864 1945 a revolutionary attempt to construct a science of art through the study of the development of style has been a foundational work of formalist art history since it was first published in 1915 At once systematic and subjective and remarkable for its compelling descriptions of works of art Wölfflin s text has endured as an accessible yet rigorous approach to the study of style Although Wölfflin applied his analysis to objects of early modern European art Principles of Art History has been a fixture in the theoretical and methodological debates of the discipline of art history and has found a global audience With translations in twenty four languages and many reprints Wölfflin s work may be the most widely read and translated book of art history ever This new English translation appearing one hundred years after the original publication returns readers to Wölfflin s 1915 text and images It also includes the first English translations of the prefaces and afterword that Wölfflin himself added to later editions Introductory essays provide a historical and critical framework referencing debates engendered by Principles in the twentieth century for a renewed reading of the text in the twenty first **The**

Expressionist Turn in Art History Kimberly A. Smith, 2017-07-05 During the period in which Expressionist artists were active in central Europe art historians were producing texts which also began to be characterized evocatively as expressionist yet the notion of an expressionist art history has yet to be fully explored in historiographic studies of the discipline This anthology offers a cross section of noteworthy art history texts that have been described as expressionist along with critical commentaries by an international group of scholars Written between 1912 and 1933 the primary sources have been selected from the published scholarship of both recognized and less familiar figures in the field s Germanic tradition Wilhelm Worringer Fritz Burger Ernst Heidrich Max Dvor Heinrich Wölfflin and Carl Einstein Translated here for the first time these examples of an expressionist turn in art history along with their secondary analyses and the book s

introduction offer a productive lens through which to re examine the practice and theory of art history in the early twentieth century

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

Painting the Sacred in the Age of Romanticism Cordula Grewe, 2017-07-05 After a century of Rationalist scepticism and political upheaval the nineteenth century awakened to a fierce battle between the forces of secularization and the crusaders of a Christian revival From this battlefield arose an art movement that would become the torchbearer of a new religious art Nazarenism From its inception in the Lukasbund of 1809 this art was controversial It nonetheless succeeded in becoming a lingua franca in religious circles throughout Europe America and the world at large This is the first major study of the evolution structure and conceptual complexity of this archetypically nineteenth century language of belief The Nazarene quest for a modern religious idiom evolved around a return to pre modern forms of biblical exegesis and the adaptation of traditional systems of iconography Reflecting the era's historicist sensibility as much as the general revival of orthodoxy in the various Christian denominations the Nazarenes responded with great acumen to pressing contemporary concerns Consequently the artists did not simply revive Christian iconography but rather reconceptualized what it could do

and say This creativity and flexibility enabled them to intervene forcefully in key debates of post revolutionary European society the function of eroticism in a Christian life the role of women and the social question devotional practice and the nature of the Church childhood education and bible study and the burning issue of anti Judaism and modern anti Semitism What makes Nazarene art essentially Romantic is the meditation on the conditions of art making inscribed into their appropriation and reinvention of artistic tradition Far from being a reactionary move this self reflexivity expresses the modernity of Nazarene art This study explores Nazarenism in a series of detailed excavations of central works in the Nazarene corpus produced between 1808 and the 1860s The result is a book about the possibility of religious meanin

Reflections on Aesthetic Judgment and other Essays Benjamin Tilghman,2017-11-28 Benjamin Tilghman has been a leading commentator on analytic philosophy for many years This book brings together his most significant and influential work on aesthetics Spanning a period of thirty years and covering topics in aesthetics from literature to painting the collection traces the development of Tilghman s two principal themes a rejection of philosophical theory as a way of resolving problems about our understanding and appreciation of art and the importance of the representation and presentation of the human and human concerns in art Tilghman is profoundly influenced by the philosophy of Ludwig Wittgenstein and his work is informed throughout by his conception and practice of philosophy Written with exceptional clarity and with many references to original work in both painting and literature this collection will be an invaluable resource not only for professional philosophers but for those working in the arts generally art historians critics and literary theorists *The Practice of Theory* Keith Moxey,2018-07-05 Many art historians regard poststructuralist theory with suspicion some even see its focus on the political dimension of language as hostile to an authentic study of the past Keith Moxey bridges the gap between historical and theoretical approaches with the provocative argument that we cannot have one without the other If art history is to take part in the processes of cultural transformation that characterize our society he writes then its historical narratives must come to terms with the most powerful and influential theories that currently determine the way in which we conceive of ourselves After exploring how the insights offered by deconstruction and semiotics change our understanding of representation ideology and authorship Moxey himself puts theory into practice In a series of engaging essays accompanied by twenty eight illustrations he first examines the impact of cultural values on Erwin Panofsky s writings Taking a fresh look at work by artists from Albrecht D rer and Erhard Sch n to Barbara Kruger and Julian Schnabel he then examines the process by which he generic boundaries between high and low art have helped to sustain class and gender differences Making particular reference to the literature on Martin Schongauer Moxey also considers the value of art history when it is reduced to artist s biography Moxey s interpretation of the work of Hieronymus Bosch not only reassesses its intelligence and imagination but also brings to light its pragmatic conformity to elite definitions of artistic genius With his compelling analysis of the politics of interpretation Moxey draws attention to a vital aspect of the cultural importance of history **Time,**

History and Architecture Gevork Hartoonian, 2017-10-12 Time History and Architecture presents a series of essays on critical historiography each addressing a different topic to elucidate the importance of two influential figures Walter Benjamin and Gottfried Semper for architectural history In a work exploring themes such as time autonomy and periodization author Gevork Hartoonian unpacks the formation of architectural history the problem of autonomy in criticism and the historiographic narrative Considering the scope of criticism informing the contemporaneity of architecture the book explores the concept of nonsimultaneity and introduces retrospective criticism the agent of critical historiography An engaging thematic dialogue for academics and upper level graduate students interested in architectural history and theory this book aims to deconstruct the certainties of historicism and to raise new questions and interpretations from established critical canons

Sociology of Art Jeremy Tanner, 2004-06-02 Introducing the fundamental theories and debates in the sociology of art this broad ranging book the only edited reader of the sociology of art available uses extracts from the core foundational and most influential contemporary writers in the field As such it is essential reading both for students of the sociology of art and of art history Divided into five sections it explores the following key themes classical sociological theory and the sociology of art the social production of art the sociology of the artist museums and the social construction of high culture sociology aesthetic form and the specificity of art With the addition of an introductory essay that contextualizes the readings within the traditions of sociology and art history and draws fascinating parallels between the origins and development of these two disciplines this book opens up a productive interdisciplinary dialogue between sociology and art history as well as providing a fascinating introduction to the subject

Art Education Albert William Levi, Ralph Alexander Smith, 1991 Recommending that art be taught as a humanity this volume provides a philosophical rationale for the idea of discipline based art education Levi and Smith discuss topics ranging over both the public and private aspects of art the disciplines of artistic creation art history art criticism and aesthetics and curriculum proposals featuring five phases of aesthetic learning While there is no consensus on how the various components of aesthetic learning should be presented in order to accomplish the goals of discipline based art education the authors point out that progress toward those goals will require that those who design art education programs bring an understanding of the four disciplines to their work The introductory volume of a five volume series this book will appeal to elementary and secondary art teachers those who prepare teachers at the college level and museum educators

Vision and Textuality Stephen W. Melville, Bill Readings, 1995 The influence of contemporary literary theory on art history is increasingly evident but there is little or no agreement about the nature and consequence of this new intersection of the visual and the textual Vision and Textuality brings together essays by many of the most influential scholars in the field both young and more established writers from the United States England and France to address the emergent terms and practices of contemporary art history With essays by Rosalind Krauss Hal Foster Norman Bryson Victor Burgin Martin Jay Louis Marin Thomas Crow Griselda Pollock and others the volume is organized into sections devoted to the

discipline of art history the implications of semiotics the new cultural history of art and the impact of psychoanalysis The works discussed in these essays range from Rembrandt's Danae to Jorge Immendorf's Caf Deutschland from Vauxhall Gardens to Max Ernst and from the Imagines of Philostratus to William Godwin's novel Caleb Williams Each section is preceded by a short introduction that offers further contexts for considering the essays that follow while the editors' general introduction presents an overall exploration of the relation between vision and textuality in a variety of both institutional and theoretical contexts Among other issues it examines the relevance of aesthetics the current concern with modernism and postmodernism and the possible development of new disciplinary formations in the humanities Contributors Mieke Bal John Bender Norman Bryson Victor Burgin Thomas Crow Peter de Bolla Hal Foster Michael Holly Martin Jay Rosalind Krauss Françoise Lucbert Louis Martin Stephen Melville Griselda Pollock Bill Readings Irit Rogoff Bennet Schaber John Tagg

Redefining Liberal Arts Education in the Twenty-First Century Robert E. Luckett Jr., 2021-05-28 Contributions by William D Adams Sarah Archino Mario J Azevedo Katrina Byrd Rico D Chapman Helen O Chukwuma Monica Flippin Wynn Tatiana Glushko Eric J Griffin Kathi R Griffin Yumi Park Huntington Thomas M Kersen Robert E Luckett Jr Floyd W Martin Preselfannie W McDaniels Dawn Bishop McLin Lauren Ashlee Messina Byron D Andra Orey Kathy Root Pitts Candis Pizzetta Lawrence Sledge RaShell R Smith Spears Joseph Martin Stevenson Seretha D Williams and Karen C Wilson Stevenson

Redefining Liberal Arts Education in the Twenty First Century delves into the essential nature of the liberal arts in America today During a time when the STEM fields of science technology engineering and math dominate the narrative around the future of higher education the liberal arts remain vital but frequently dismissed academic pursuits While STEAM has emerged as a popular acronym the arts get added to the discussion in a way that is often rhetorical at best Written by scholars from a diversity of fields and institutions the essays in this collection legitimize the liberal arts and offer visions for the role of these disciplines in the modern world From the arts pedagogy and writing to social justice the digital humanities and the African American experience the essays that comprise Redefining Liberal Arts Education in the Twenty First Century bring attention to the vast array of ways in which the liberal arts continue to be fundamental parts of any education In an increasingly transactional environment in which students believe a degree must lead to a specific job and set income colleges and universities should take heed of the advice from these scholars The liberal arts do not lend themselves to the capacity to do a single job but to do any job The effective teaching of critical and analytical thinking writing and speaking creates educated citizens In a divisive twenty first century world such a citizenry holds the tools to maintain a free society redefining the liberal arts in a manner that may be key to the American republic

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