

Our Beautiful Dry And Distant Texts On The History Of Art As Writing

Judith Chazin-Bennahum

Our Beautiful Dry And Distant Texts On The History Of Art As Writing:

OUR BEAUTIFUL, DRY AND DISTANT TEXTS JAMES. ELKINS, 2016 Our Beautiful, Dry, and Distant Texts James Elkins, 2000 Examines art historical writing as an expressive medium capable of emotion and reflection and therefore deserving of serious consideration for its own sake as the testament of art history and of individual historians 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

A Realist Theory of Art History Ian Verstegen, 2013-01-03 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 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 and sustainable futures 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 practice

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 Urquhart Roy Williams and Arnold Zweig Ben Enwonwu Sylvester Okwunodu Ogbechie,2008 An intellectual biography of a modern African artist and his immense contribution to twentieth century art history 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

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 terminology they must master in order to fulfill their academic potential andenrich their professional careers Offers a much requested new resource that fills a gap inthe 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 inWestern institutions methodologies and important theorists An ideal handbook for curators and gallery staff everywhere forwhom English is a non native language Representations of Pain in Art and Visual Culture Maria Pia Di Bella, James Elkins, 2013-06-26 The 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

Landscape Theory Rachel DeLue, James Elkins, 2010-10-28 Artistic representations of landscape are studied widely in areas ranging from art history to geography to sociology This book brings together more than fifty scholars from many disciplines to establish new ways of thinking about landscape in art **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 "Michael Baxandall, Vision and the Work of Words " Robert Williams, 2017-07-05 The most important art historian of his generation is how some scholars have described the late Michael Baxandall 1933 2007 Professor of the Classical Tradition at the Warburg Institute University of London and of the History of Art at the University of California Berkeley Baxandall's work had a transformative effect on the study of European Renaissance and eighteenth century art and contributed to a complex transition in the aims and methods of art history in general during the 1970s 80s and 90s While influential he was also an especially subtle and independent thinker occasionally a controversial one and many of the implications of his work have yet to be fully understood and assimilated This collection of 10 essays endeavors to assess the nature of Baxandall's achievement and in particular to address the issue of the challenges it offers to the practice of art history today This volume provides the most comprehensive assessment of Baxandall s work to date while drawing upon the archive of Baxandall papers recently deposited at the Cambridge University Library and the

Warburg Institute **Geographical Aesthetics** Elizabeth Straughan, 2016-03-03 Geographical Aesthetics places the terms aesthetics and geography under critical question together responding both to the increasing calls from within geography to develop a geographical aesthetics and a resurgence of interdisciplinary interest in conceptual and empirical questions around geoaesthetics environmental aesthetics as well as the spatialities of the aesthetic Despite taking up an identifiable role within the geographical imagination and sensibilities for centuries and having what is arguably a key place in the making of the modern discipline aesthetics remains a relatively under theorized field within geography Across 15 chapters Geographical Aesthetics brings together timely commentaries by international interdisciplinary scholars to rework historical relations between geography and aesthetics and reconsider how it is we might understand aesthetics In renewing aesthetics as a site of investigation but also an analytic object through which we can think about worldly encounters Geographical Aesthetics presents a reworking of our geographical imaginary of the aesthetic A Touch More Rare Nina Levine, David Lee Miller, 2009-08-25 Harry Berger Jr has long been one of our most revered and respected literary and cultural critics Since the late nineties a stream of remarkable and innovative publications have shown how very broad his interests are moving from Shakespeare to baroque painting to Plato to theories of early culture In this volume a distinguished group of scholars gathers to celebrate the work of Harry Berger Jr To celebrate in Berger's words is to visit something either in great numbers or else frequently to go away and come back go away and come back go away and come back Celebrating is what you do the second or third time around but not the first To celebrate is to revisit To revisit is to revise Celebration is the eureka of revision Not only former students but distinguished colleagues and scholars come together in these pages to discover Berger's eurekas to revisit the rigor and originality of his criticism and occasionally to revise its conclusions all through the joy of strenuous engagement Nineteen essays on Berger's Shakespeare his Spenser his Plato and his Rembrandt on his theories of interpretation and cultural change and on the ethos of his critical and pedagogical styles open new approaches to the astonishing ongoing body of work authored by Berger An introduction by the editors and an afterword by Berger himself place this festival of interpretation in the context of Berger's intellectual development and the reception of his work from the mid twentieth century into the first decade of the twenty first 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

Renaissance Theory James Elkins, Robert Williams, 2008-04 Renaissance Theory presents an animated conversation among art historians about the optimal ways of conceptualizing Renaissance art and the links between Renaissance art and contemporary art and theory This is the first discussion of its kind involving not only questions within Renaissance scholarship but issues of concern to art historians and critics in all fields Organized as a virtual roundtable discussion the contributors discuss rifts and disagreements about how to understand the Renaissance and debate the principal texts and authors of the last thirty years who have sought to reconceptualize the period They then turn to the issue of the relation between modern art and the Renaissance Why do modern art historians and critics so seldom refer to the Renaissance Is the Renaissance our indispensable heritage or are we cut off from it by the revolution of modernism The volume includes an introduction by Rebecca Zorach and two final synoptic essays as well as contributions from some of the most prominent thinkers on Renaissance art including Stephen Campbell Michael Cole Frederika Jakobs Claire Farago and Matt Kavaler

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

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