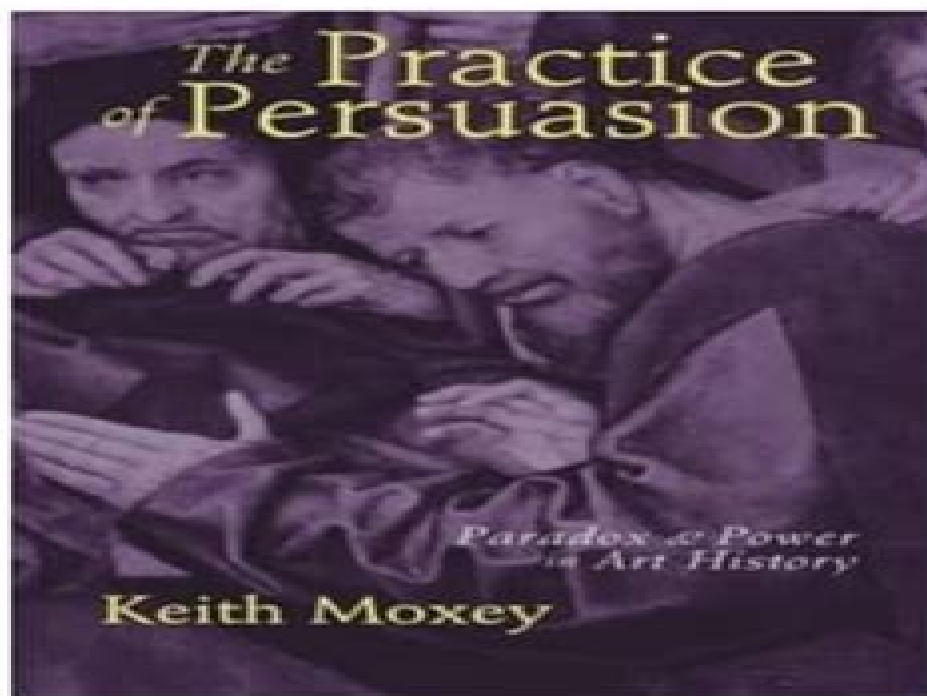


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# Practice Of Persuasion Politics And Paradox In Art History

**Larry Silver, Kevin Terraciano**



## **Practice Of Persuasion Politics And Paradox In Art History:**

The Practice of Persuasion Keith P. F. Moxey, 2001 This sequel to *The Practice of Theory* stresses the continued need for self reflective awareness in art historical writing Offering a series of meditations on the discipline of art history in the context of contemporary critical theory Moxey addresses such central issues as the status of the canon the nature of aesthetic value and the character of historical knowledge The chapters are linked by a common interest in even fascination with the paradoxical power of narrative and the identity of the authorial voice Moxey maintains that art history is a rhetoric of persuasion rather than a discourse of truth Each chapter in *The Practice of Persuasion* attempts to demonstrate the paradoxes inherent in a genre that while committed to representing the past must inevitably bear the imprint of the present In Moxey's view art history as a discipline is often unable to recognize its status as a regime of truth that produces historically determined meanings and so continues to act as if based on a universal aesthetic foundation His new book should enable art historians to engage with the past in a manner less determined by tradition and more responsive to contemporary values and aspirations

**The Practice of Persuasion** Keith Moxey, 2018-08-06 This sequel to *The Practice of Theory* stresses the continued need for self reflective awareness in art historical writing Offering a series of meditations on the discipline of art history in the context of contemporary critical theory Moxey addresses such central issues as the status of the canon the nature of aesthetic value and the character of historical knowledge The chapters are linked by a common interest in even fascination with the paradoxical power of narrative and the identity of the authorial voice Moxey maintains that art history is a rhetoric of persuasion rather than a discourse of truth Each chapter in *The Practice of Persuasion* attempts to demonstrate the paradoxes inherent in a genre that while committed to representing the past must inevitably bear the imprint of the present In Moxey's view art history as a discipline is often unable to recognize its status as a regime of truth that produces historically determined meanings and so continues to act as if based on a universal aesthetic foundation His new book should enable art historians to engage with the past in a manner less determined by tradition and more responsive to contemporary values and aspirations

Art History Versus Aesthetics James Elkins, 2012-11-12 In this unprecedented collection over twenty of the world's most prominent thinkers on the subject including Arthur Danto Stephen Melville Wendy Steiner Alexander Nehamas and Jay Bernstein ponder the disconnect between these two disciplines The volume has a radically innovative structure it begins with introductions and centres on an animated conversation among ten historians and aestheticians That conversation was then sent to twenty scholars for commentary and their responses are very diverse some are informal letters and others full essays with footnotes Some think they have the answer in hand and others raise yet more questions The volume ends with two synoptic essays one by a prominent aesthetician and the other by a literary critic This stimulating inaugural volume in the Routledge *The Art Seminar* series presents not one but many answers to the question Does philosophy have anything to say to art history

**Visual Culture Studies** Marquard Smith, 2008-06-02

Visual Culture Studies presents 13 engaging and detailed interviews with some of the most influential intellectuals working today on the objects subjects media and environments of visual culture Exploring historical and theoretical questions of vision the visual and visibility this collection reveals the provocative insights of these thinkers as they have contributed in exhilarating ways to disturbing the parameters of more traditional areas of study across the arts humanities and social sciences In so doing they have key roles in establishing Visual Culture Studies as a significant field of inquiry Each interview draws out the interests and commitments of the interviewee to critically interrogate the past present and future possibilities of Visual Culture Studies and visual culture itself The discussions concentrate on three broad areas of deliberation The intellectual and institutional status of Visual Culture Studies The histories genealogies and archaeologies of visual culture and its study The diverse ways in which the experiences of vision and the visual can be articulated and mobilized to political aesthetic and ethical ends This book demonstrates the intellectual significance of Visual Culture Studies and the ongoing importance of the study of the visual Marquard Smith is Reader in Visual and Material Culture at Kingston University London and Editor in Chief of the Journal of Visual Culture

*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

**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

### **Periodization in the Art**

**Historiographies of Central and Eastern Europe** Shona Kallestrup, Magdalena Kunińska, Mihnea Alexandru Mihail, Anna Adashinskaya, Cosmin Minea, 2022-06-07 This volume critically investigates how art historians writing about Central and Eastern Europe in the late nineteenth and early twentieth centuries engaged with periodization At the heart of much of their writing lay the ideological project of nation building Hence discourses around periodization such as the mythicizing of certain periods the invention of historical continuity and the assertion of national specificity contributed strongly to identity construction Central to the book's approach is a transnational exploration of how the art histories of the region not only interacted with established Western periodizations but also resonated and entangled with each other In their efforts to develop more sympathetic frameworks that refined ignored or hybridized Western models they sought to overcome the centre periphery paradigm which equated distance from the centre with temporal belatedness and artistic backwardness The book thus demonstrates that the concept of periodization is far from neutral or strictly descriptive and that its use in art history needs to be reconsidered Bringing together a broad range of scholars from different European institutions the volume offers a unique new perspective on Central and Eastern European art historiography It will be of interest to scholars working in art history historiography and European studies The Open Access version of this book available at <http://www.taylorfrancis.com> has been made available under a Creative Commons Attribution Non Commercial No Derivatives 4.0 license

*Seeing High and Low* Patricia Johnston, 2006-06-14 Publisher Description

*Interpreting Art* Sam Rose, 2022-02-10 How do people make sense of works of art And how do they write to make others see the same way There are many guides to looking at art histories of art history and art criticism and accounts of various theories and methods but this book offers something very unlike the normal search for difference and division it examines the general and largely unspoken norms shared by

interpreters of many kinds Ranging widely though taking writing within the Western tradition of art history as its primary focus *Interpreting Art* highlights the norms premises and patterns that tend to guide interpretation along the way Why for example is the concept of artistic intention at once so reviled and yet so hard to let go of What does it really involve when an interpretation appeals to an artwork's reception How can context be used by some to keep things under control and by others to make the interpretation of art seem limitless And how is it that artworks only seem to grow in complexity over time *Interpreting Art* reveals subtle features of art writing central to the often unnoticed interpretative practices through which we understand works of art In doing so the book also sheds light on possible alternatives pointing to how writers on art might choose to operate differently in the future

*Visual Studies* James Elkins, 2013-09-13 In his latest book James Elkins offers a road map through the field of visual studies describing its major concerns and its principal theoretical sources Then with the skill and insight that have marked his successful books on art and visuality Elkins takes the reader down a side road where visual studies can become a more interesting place Why look only at the same handful of theorists Why exclude from one's field of vision non Western art or the wealth of scientific images

*Canons and Values* Larry Silver, Kevin Terraciano, 2019-08-27 A critical rethinking of the way canons are defined constructed dismantled and revised A century ago all art was evaluated through the lens of European classicism and its tradition This volume explores and questions the foundations of the European canon offers a critical rethinking of ancient and classical art and interrogates the canons of cultures and regions that have often been left at the margins of art history It underscores the historical and geographical diversity of canons and the local values underlying them Twelve international scholars consider how canons are constructed and contested focusing on the relationship between canonical objects and the value systems that shape their hierarchies Deploying an array of methodologies including archaeological investigations visual analysis and literary critique the authors examine canon formation throughout the world including Africa India East Asia Mesoamerica South America ancient Egypt classical Greece and Europe Global studies of art which are dismantling the traditionally Eurocentric canon promise to make art history more inclusive But enduring canons cannot be dismissed This volume raises new questions about the importance of canons including those from outside Europe for the wider discipline of art history

*Visual Time* Keith Moxey, 2013-06-17 *Visual Time* offers a rare consideration of the idea of time in art history Non Western art histories currently have an unprecedented prominence in the discipline To what extent are their artistic narratives commensurate with those told about Western art Does time run at the same speed in all places Keith Moxey argues that the discipline of art history has been too attached to interpreting works of art based on a teleological categorization demonstrating how each work influences the next as part of a linear sequence which he sees as tied to Western notions of modernity In contrast he emphasizes how the experience of viewing art creates its own aesthetic time where the viewer is entranced by the work itself rather than what it represents about the historical moment when it was created Moxey discusses the art and writing about the art of modern and

contemporary artists such as Gerard Sekoto Thomas Demand Hiroshi Sugimoto and Cindy Sherman as well as the sixteenth century figures Pieter Bruegel the Elder Albrecht Dürer Matthias Grünewald and Hans Holbein In the process he addresses the phenomenological turn in the study of the image its application to the understanding of particular artists the ways verisimilitude eludes time in both the past and the present and the role of time in nationalist accounts of the past

**Stories of Art** James Elkins, 2013-10-18 *Stories of Art* is James Elkins's intimate history of art Concise and original this engaging book is an antidote to the behemoth art history textbooks from which we were all taught As he demonstrates so persuasively there can never be one story of art Cultures have their own stories about themselves about other cultures and to hear them all is one way to hear the multiple stories that art tells But each of us also has our own story of art a kind of private art history made up of the pieces we have seen and loved or hated the effects they had on us and the connections that might be drawn among them Elkins opens up the questions that traditional art history usually avoids What about all the art not produced in Western Europe or in the Europeanized Americas Is it possible to include Asian art and Indian art in the story What happens when one does To help us find answers he uses both Western and non Western artworks tables of contents from art histories written in cultures outside the centre of Western European tradition and strangely wonderful diagrams of how artworks might connect through a single individual True multiculturalism may be an impossibility but art lovers can each create a story of art that is right for themselves

[A Companion to Contemporary Art in a Global Framework](#) Jane Chin Davidson, Amelia Jones, 2023-10-04 *A Companion to Contemporary Art in a Global Framework* explores the ways specialists and institutions in the fine arts curation cultural studies and art history have attempted to situate art in a more global framework since the 1980s Offering analyses of the successes and setbacks of these efforts to globalize the art world this innovative volume presents a new and exciting way of considering art in its global contexts Essays by an international panel of leading scholars and practicing artists assert that what we talk about as art is essentially a Western concept thus any attempts at understanding art in a global framework require a revising of established conceptual definitions Organized into three sections this work first reviews the history and theory of the visual arts since 1980 and introduces readers to the emerging area of scholarship that seeks to place contemporary art in a global framework The second section traces the progression of recent developments in the art world focusing on the historical and cultural contexts surrounding efforts to globalize the art world and the visual arts in particular global and transnational frameworks The final section addresses a wide range of key themes in contemporary art such as the fundamental institutions and ontologies of art practice and the interactions among art politics and the public sphere *A Companion to Contemporary Art in a Global Framework* is essential reading for undergraduate and graduate students scholars researchers and general readers interested in exploring global art beyond the traditional Euro American context

**Aesthetic and Artistic Autonomy** Owen Hualatt, 2013-10-10 Whether art can be wholly autonomous has been repeatedly challenged in the modern history of aesthetics In this collection of specially

commissioned chapters a team of experts discuss the extent to which art can be explained purely in terms of aesthetic categories Covering examples from Philosophy Music and Art History and drawing on continental and analytic sources this volume clarifies the relationship between artworks and extra aesthetic considerations including historic cultural or economic factors It presents a comprehensive overview of the question of aesthetic autonomy exploring its relevance to both philosophy and the comprehension of specific artworks themselves By closely examining how the creation of artworks and our judgements of these artworks relate to society and history *Aesthetic and Artistic Autonomy* provides an insightful and sustained discussion of a major question in aesthetic philosophy

**Photographs Objects Histories** Elizabeth Edwards, Janice Hart, 2004-06 This innovative volume explores the idea that while photographs are images they are also objects and this materiality is integral to their meaning and use The case studies presented focus on photographs active in different institutional political religious and domestic spheres where physical properties the nature of their use and the cultural formations in which they function make their objectness central to how we should understand them The book's contributions are drawn from disciplines including the history of photography visual anthropology and art history with case studies from a range of countries such as the Netherlands North America Australia Japan Romania and Tibet Each shows the methodological strategies they have developed in order to fully exploit the idea of the materiality of photographic images

**Time and Presence in Art** Armin Bergmeier, Andrew Griebeler, 2022-03-07 This volume explores the relationship between temporality and presence in medieval artworks from the third to the sixteenth centuries It is the first extensive treatment of the interconnections between medieval artworks varied presences and their ever shifting places in time The volume begins with reflections on the study of temporality and presence in medieval and early modern art history A second section presents case studies delving into the different ways medieval artworks once created and transformed their original viewers experience of the present These range from late antique Constantinople early Islamic Jerusalem and medieval Italy to early modern Venice and the Low Countries A final section explores how medieval artworks remain powerful and relevant today This section includes case studies on reconstructing presence in medieval art through embodied experience of pilgrimage art historical research and museum education In doing so the volume provides a first dialog between museum educators and art historians on the presence of medieval artifacts It includes contributions by Hans Belting Keith Moxey Rika Burnham and others

**Museum Objects** Sandra H. Dudley, 2012 *Museum Objects* provides a set of readings that together create a distinctive emphasis and perspective on the objects which lie at the heart of interpretive practice in museums material culture studies and everyday life This reader brings together classic and up to date texts on the nature and definition of the object itself the senses and embodied experience of objects No other volume brings together such perspectives in this way and no other volume includes such a focus on the museum context *Museum Objects* incorporates both theorised and more practical readings from a range of international academic and contextual perspectives The overall



result is a definitive set of readings that offers a comprehensive understanding of objects and their place within the museum context

**The Persian Revival** Talinn Grigor, 2021-07-15 One of the most heated scholarly controversies of the early twentieth century the Orient or Rome debate turned on whether art historians should trace the origin of all Western and especially Gothic architecture to Roman ingenuity or to the Indo Germanic Geist Focusing on the discourses around this debate Talinn Grigor considers the Persian Revival movement in light of imperial strategies of power and identity in British India and in Qajar Pahlavi Iran The Persian Revival examines Europe's discovery of ancient Iran first in literature and then in art history Tracing Western visual discourse about ancient Iran from 1699 on Grigor parses the invention and use of a revivalist architectural style from the Afsharid and Zand successors to the Safavid throne and the rise of the Parsi industrialists as cosmopolitan subjects of British India Drawing on a wide range of Persian revival narratives bound to architectural history Grigor foregrounds the complexities and magnitude of artistic appropriations of Western art history in order to grapple with colonial ambivalence and imperial aspirations She argues that while Western imperialism was instrumental in shaping high art as mercantile bourgeois ethos it was also a project that destabilized the hegemony of a Eurocentric historiography of taste An important reconsideration of the Persian Revival this book will be of vital interest to art and architectural historians and intellectual historians particularly those working in the areas of international modernism Iranian studies and historiography

**Art Historiography and Iconologies Between West and East** Wojciech Bałus, Magdalena Kunińska, 2024-03-15 This volume explores a basic question in the historiography of art the extent to which iconology was a homogenous research method in its own immutable right By contributing to the rejection of the universalizing narrative these case studies argue that there were many strands of iconology Methods that differed from the canonised approach of Panofsky were proposed by Godefridus Johannes Hoogewerff and Hans Sedlmayr Researchers affiliated with the Warburg Institute in London also chose to distance themselves from Panofsky's work Poland in turn was the breeding ground for yet another distinct variety of iconology In Communist Czechoslovakia there were attempts to develop a Marxist iconology This book written by recognized experts in the field examines these and other major strands of iconology telling the tale of iconology's reception in the countries formerly behind the Iron Curtain Attitudes there ranged from enthusiastic acceptance in Poland to critical reception in the Soviet Union to reinterpretation in Czechoslovakia and the German Democratic Republic and finally to outright rejection in Romania The book will be of interest to scholars working in art history visual studies and historiography Chapters 8 and 15 of this book are freely available as a downloadable Open Access PDF at [www.taylorfrancis.com](http://www.taylorfrancis.com) under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 international license

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