

Reflections
on the
Imitation of
Greek Works
in Painting
and Sculpture

*Johann Joachim
Winckelmann*

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Classics

Reflections On The Imitation Of Greek Works In Painting And Sculpture

Mark E. Blum



Reflections On The Imitation Of Greek Works In Painting And Sculpture:

Reflections on the Imitation of Greek Works in Painting and Sculpture Johann Joachim Winckelmann, 1987 *Reflections on the Painting and Sculpture of the Greeks* Johann Joachim Winckelmann, 1765 **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, 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 subjects 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 the 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

A Companion to Aesthetics

Stephen Davies, Kathleen Marie Higgins, Robert Hopkins, Robert Stecker, David E. Cooper, 2009-03-30 In this extensively revised and updated edition 168 alphabetically arranged articles provide comprehensive treatment of the main topics and writers in this area of aesthetics Written by prominent scholars covering a wide range of key topics in aesthetics and the philosophy of art Features revised and expanded entries from the first edition as well as new chapters on recent developments in aesthetics and a larger number of essays on non Western thought about art Unique to this edition are six overview essays on the history of aesthetics in the West from antiquity to modern times *Letter and Report on the*

Discoveries at Herculaneum Johann Joachim Winckelmann, 2011 This new translation brings to light the early days of scientific archaeology and the unearthing and study of Herculaneum and Pompeii as observed by the erudite and acerbic art historian Johann Joachim Winckelmann 1717-1768 His Letter published in German in 1762 displays his extensive knowledge of geology ancient literature and art while offering a scathing critique of the Spanish Bourbon excavations around the Bay of Naples and of the officials involved He further discusses these topics in his equally controversial Report of 1764 The introduction describes the context in which these texts were written identifies various politicians academics and collectors and elucidates topics of particular interest to Winckelmann from artifacts to local customs to the contents of ancient papyri The illustrations particularly those from the Bourbon publication *Le Antichit  di Ercolano* 1757-92 illuminate how these monuments influenced contemporary perception of the ancient world

The Routledge Companion to the Philosophies of Painting and Sculpture No l Carroll, Jonathan Gilmore, 2023-06-30 Comprising 45 chapters written especially for this volume by an international team of leading experts The Routledge Companion to the Philosophies of Painting and Sculpture is the first handbook of its kind The editors have organized the chapters across eight broader sections Artforms History Questions of form style and address Art and science Comparisons among the arts Questions of value Philosophers of art Institutional questions Individual topics include art and cognitive science evolutionary origins of art art and perception pictorial realism artistic taste style issues of race and gender art and religion art and philosophy and the end of art The work of selected philosophers is also discussed including Diderot Hegel Ruskin Gombrich Goodman Wollheim and Danto With an introduction from the editors and comprehensively indexed The Routledge Companion to the Philosophies of Painting and Sculpture serves as a point of entry to the subject for a broad range of students as well as an up to date reference for scholars in the field

The Beautiful, the Sublime, and the Grotesque Michael J. Matthis, 2020-06-01 The eighteenth century Enlightenment represents a turn toward experience that is toward the experiencing subject Still the Enlightenment involves an aspiration toward objective truth in the ideals of the newly emerging sciences and in the experiments in democracy that were beginning to transform the political landscape of Europe and America Immanuel Kant's towering philosophical achievement in his critical works helps to reformulate a meaning of objectivity that is congenial to the climate of inquiry and freedom in that remarkable century a meaning that is unburdened of the metaphysical commitments of many of his predecessors Kant's revolution in philosophical thought gives us an objectivity that is crucially related to epistemic conditions rooted in subjectivity a correlation between subjectivity and objectivity that carries over as well into his critical treatises concerned with ethics and aesthetics This book of essays explores the tension between subjectivity and objectivity as it develops in the Enlightenment in Winckelmann Hume and Kant The focus is upon aesthetic theories concerning the beautiful the sublime and the grotesque The question by two of the authors as to whether aesthetic enjoyment of the blues is morally justified underscores an interest in these essays in the connection between aesthetics and ethics This concern of the relation

of aesthetics to judgments in cognition and in morality underlies an area of peculiar interest to Kant and therefore to many of these essays Finally the authors examine a turn toward the subjective in the Postmodern world of art and aesthetic theory a turn that represents a relaxation of the original Enlightenment tension between subjectivity and objectivity It also represents perhaps a grotesque turn toward the extreme of subjectivity in the realm of Postmodern theory an extreme toward which at least one of the authors casts a critical eye *Hawthorne, Sculpture, and the Question of American Art* Deanna

Fernie,2016-12-05 Deanna Fernie analyzes the significance of sculpture in Hawthorne s fiction through the recurring motif of the fragment in its double guise as ruin and project Her book casts new light on Hawthorne s memorable ruined and unfinished images from the rough hewn figurehead of Drowne s Wooden Image 1844 to the tattered letter A in the unfinished loft of the Custom House in *The Scarlet Letter* 1850 and the unfinished bust of Donatello in *The Marble Faun* 1860 Fernie shows how the tension between the formed and unformed enabled Hawthorne to interrogate the origins and the distinctive possibilities of art in America in relation to established European models At the same time she suggests that sculpture challenged and provoked Hawthorne s shaping of his own specifically literary art stimulating him to develop its capacities for expressing irresolution and change Fernie establishes the intellectual contexts for her study through a discussion of sculpture and fragmentary form as revealed in American British and Continental thought Her book will be an important text not only for American literature scholars but also for anyone interested in British and Continental Romanticism and the intersections of art and literature **The Metahistory of Western Knowledge in the Modern Era** Mark E.

Blum,2021-02-04 The book is a study of the evolving history of knowledge in the arts and sciences in the modern era from 1648 through the present Modernism is treated as an epoch with evolving disciplines whose articulated problems of a time and the inquiry methods to address them develop in a coordinated manner given a mutual awareness When one organizes the development of knowledge over periods of years and gives it an appellation such as Modernism the organization of facts is guided by concepts and values discerned throughout these periods These facts of knowledge development share sufficient understandings to be called an era or an epoch or other terms that insist on the shared aspects of those years One can call such an effort a metahistory in that what is tracked is not merely a knowledge that is political economic ideological sociological or scientific but an overview that tracks the respective conceptual developments of the fields in how they have changed and augmented their problem formulations inquiry methods and explanatory conceptions over time *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

Whispering the Techniques of Language: An Psychological Quest through **Reflections On The Imitation Of Greek Works In Painting And Sculpture**

In a digitally-driven world where displays reign supreme and immediate connection drowns out the subtleties of language, the profound secrets and emotional subtleties hidden within words frequently get unheard. However, nestled within the pages of **Reflections On The Imitation Of Greek Works In Painting And Sculpture** a charming fictional value blinking with raw thoughts, lies an extraordinary quest waiting to be undertaken. Penned by a talented wordsmith, this charming opus encourages viewers on an introspective journey, softly unraveling the veiled truths and profound influence resonating within the cloth of each and every word. Within the mental depths of this emotional evaluation, we will embark upon a genuine exploration of the book's primary subjects, dissect their charming writing fashion, and yield to the effective resonance it evokes serious within the recesses of readers' hearts.

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Table of Contents Reflections On The Imitation Of Greek Works In Painting And Sculpture

1. Understanding the eBook Reflections On The Imitation Of Greek Works In Painting And Sculpture
 - The Rise of Digital Reading Reflections On The Imitation Of Greek Works In Painting And Sculpture
 - Advantages of eBooks Over Traditional Books
2. Identifying Reflections On The Imitation Of Greek Works In Painting And Sculpture
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Reflections On The Imitation Of Greek Works In Painting And Sculpture
 - User-Friendly Interface
4. Exploring eBook Recommendations from Reflections On The Imitation Of Greek Works In Painting And Sculpture

- Personalized Recommendations
 - Reflections On The Imitation Of Greek Works In Painting And Sculpture User Reviews and Ratings
 - Reflections On The Imitation Of Greek Works In Painting And Sculpture and Bestseller Lists
5. Accessing Reflections On The Imitation Of Greek Works In Painting And Sculpture Free and Paid eBooks
 - Reflections On The Imitation Of Greek Works In Painting And Sculpture Public Domain eBooks
 - Reflections On The Imitation Of Greek Works In Painting And Sculpture eBook Subscription Services
 - Reflections On The Imitation Of Greek Works In Painting And Sculpture Budget-Friendly Options
 6. Navigating Reflections On The Imitation Of Greek Works In Painting And Sculpture eBook Formats
 - ePub, PDF, MOBI, and More
 - Reflections On The Imitation Of Greek Works In Painting And Sculpture Compatibility with Devices
 - Reflections On The Imitation Of Greek Works In Painting And Sculpture Enhanced eBook Features
 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Reflections On The Imitation Of Greek Works In Painting And Sculpture
 - Highlighting and Note-Taking Reflections On The Imitation Of Greek Works In Painting And Sculpture
 - Interactive Elements Reflections On The Imitation Of Greek Works In Painting And Sculpture
 8. Staying Engaged with Reflections On The Imitation Of Greek Works In Painting And Sculpture
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Reflections On The Imitation Of Greek Works In Painting And Sculpture
 9. Balancing eBooks and Physical Books Reflections On The Imitation Of Greek Works In Painting And Sculpture
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Reflections On The Imitation Of Greek Works In Painting And Sculpture
 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
 11. Cultivating a Reading Routine Reflections On The Imitation Of Greek Works In Painting And Sculpture
 - Setting Reading Goals Reflections On The Imitation Of Greek Works In Painting And Sculpture
 - Carving Out Dedicated Reading Time
 12. Sourcing Reliable Information of Reflections On The Imitation Of Greek Works In Painting And Sculpture

- Fact-Checking eBook Content of Reflections On The Imitation Of Greek Works In Painting And Sculpture
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
- Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
- Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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