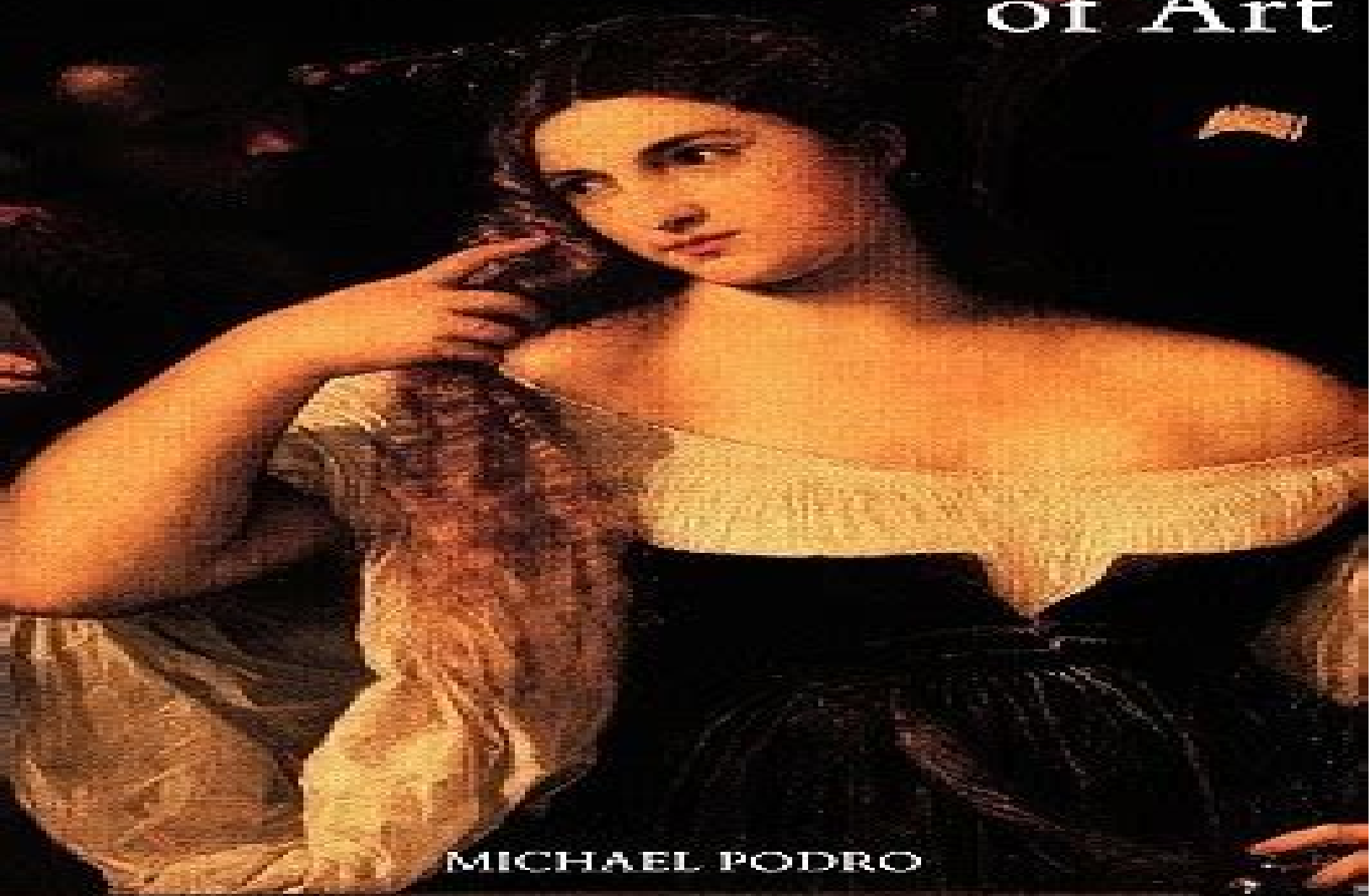


The Critical Historians of Art



MICHAEL PODRO

Critical Historians Of Art

**Thomas Babington Macaulay Baron
Macaulay**



Critical Historians Of Art:

The Critical Historians of Art Michael Podro, 1982-01-01 Reviews the work of nineteenth century German art critics and connects their writings with the basic philosophical problems of aesthetics considered by Kant Schiller and Hegel **The Art of Art History** Donald Preziosi, 2009-02-26 What is art history Why how and where did it originate and how have its 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 critical reading of the field s most innovative and influential texts focusing on the past two centuries Each section focuses on a key issue art as history aesthetics form content and style anthropology meaning and interpretation authorship and identity and the phenomenon of globalization More than thirty readings from writers as diverse as Winckelmann Kant Mary Kelly and Michel Foucault are brought together with editorial introductions to each topic providing background information bibliographies and critical elucidations of the issues at stake This updated and expanded edition contains sixteen newly included extracts from key thinkers in the history of art from Giorgio Vasari to Walter Benjamin and Satya Mohanty a new section on globalization and also a new concluding essay from Donald Preziosi on the tasks of the art historian today **Critical Art Pedagogy** Richard Cary, 2012-11-12 First published in 1998 this work identifies the possibilities concepts needs and strategies for radical reform of traditional art education by resituating it within the postmodern paradigm It advocates continued research to inform theory and practice in art education providing detailed summaries of new methodologies such as semiotics and deconstruction It is clearly sectioned and easy to use which provides an ideal foundation for postmodern art education

Critical Perspectives on Classicism in Japanese Painting, 1600-1700 Elizabeth Lillehoj, 2003-11-30 In the West classical art inextricably linked to concerns of a ruling or dominant class commonly refers to art with traditional themes and styles that resurrect a past golden era Although art of the early Edo period 1600 1868 encompasses a spectrum of themes and styles references to the past are so common that many Japanese art historians have variously described this period as a classical revival era of classicism or a renaissance How did seventeenth century artists and patrons imagine the past How did classical manners relate to other styles and themes found in Edo art In considering such questions the contributors to this volume hold that classicism has been an amorphous changing concept in Japan just as in the West The authors of the essays collected here are by no means unanimous in their assessment of the use of the label classicism Although they may not agree on a definition of the term and its applicability to seventeenth century Japanese art all recognize the relevance of recent scholarly currents that call into question methods that privilege Western culture Their various approaches from stylistic analysis and theoretical conceptualization to assessment of related political and literary trends greatly increase our

understanding of the art of the period and its function in society Contributors Laura Allen Karen Gerhart Elizabeth Lillehoj Sam Morse Joshua Mostow Keiko Nakamachi Quittman Eugene Phillips Satoko Tamamushi Melanie Trede *Journal of the Society of Architectural Historians* Society of Architectural Historians, 2005 Includes special issues 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 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 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

Remembrance of Things Past John Raymond Howard, 1925 **The Month** , 1901 A
Biographical and Critical Dictionary of Painters and Engravers, from Cimabue and Finiguerra to the Present Time. A New Edition Henry Ottley, Michael Bryan, 1875 **Visual Arts Research** , 1990 *Elements of Surrealist practices in contemporary visual art: Louise Bourgeois' critical reworking of Surrealism* Joachim Stark, 2010-06-25 Master s Thesis from the year 2008 in the subject Art Sculpture Plastics grade distinction The Open University Department of Art History language English abstract This research project wants to assess to what extent Louise Bourgeois is employing Surrealist practices in

her work Another question is in what way Bourgeois criticized the practices of historical Surrealism and how she has developed these practices further in order to adapt them to new subject matter for instance feminist themes Chapter I tries to elucidate how art historians and art critics since the 1980s referred to Surrealism when interpreting Bourgeois work It is possible to show that Bourgeois used the concept of the Surrealist object for her installations However she did this in a way in which the female body is only present by implication The erotic dimension which was of great importance for the Surrealists is destroyed by allusions to old age and death Bourgeois installations of the 1990s can therefore be considered as a radical and feminist reuse of the surrealist object Chapter II looks at works which imply allusions to the unconscious and psycho analysis like the installations Arch of Hysteria 1992 3 and Precious Liquids 1992 Here I also take into account Bourgeois own comments on her work Although artist s comments do not represent a definitive interpretation of a work of art this aspect seems justified as Bourgeois claims that her art is the result of her direct access to her unconscious At least according to Freud this direct access is impossible the unconscious being something impenetrable which communicates with the conscious only by signs However in her installations Bourgeois consistently makes allusions to the erotic and desire but she also shows their reverse side fear pain violence voyeurism ephemerality and the ambiguities of male and female identity Chapter III looks at the overall social context of the 1960s and 1970s to which Bourgeois responded with her art for instance by supporting the Women s Liberation movement It seems likely that the story of her personal traumatic experiences as a young girl in France was motivated so late in life by changes in the art world where Modernism had lost its impact and where art again should deal with content and the biographical Conclusion Louise Bourgeois uses the aspects of emancipation and critique inherent in historical Surrealism in order to criticize the patriarchal aspects of Surrealism At the same time she develops Surrealist practices further in order to deal with new subject matter like feminism the body and emotional violence

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