



Fifty Key Texts in Art History

Edited by Diana Newall and Grant Pooke

ROUTLEDGE



KEY GUIDES

Fifty Key Texts In Art History

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Fifty Key Texts In Art History:

Fifty Key Texts in Art History Diana Newall, Grant Pooke, 2013-03-01 *Fifty Key Texts in Art History* is an anthology of critical commentaries selected from the classical period to the late modern. It explores some of the central and emerging themes, issues and debates within Art History as an increasingly expansive and globalised discipline. It features an international range of contributors including art historians, artists, curators and gallerists. Arranged chronologically, each entry includes a bibliography for further reading and a key word index for easy reference. Text selections range across issues including artistic value, cultural identity, modernism, gender, psychoanalysis, photographic theory, poststructuralism and postcolonialism. Rozsika Parker and Griselda Pollock *Old Mistresses: Women, Art, Ideology* 1981. Victor Burgin *s The End of Art Theory: Criticism and Postmodernity* 1986. Homi Bhabha *The Location of Culture: Hybridity, Liminal Spaces and Borders* 1994. Geeta Kapur *When was Modernism in Indian Art* 1995. Judith Butler *s Gender Trouble* 1999. Georges Didi-Huberman *Confronting Images: Questioning the Ends of a Certain History of Art* 2004. *Fifty Key Writers on Photography* Mark Durden, 2013-02-15. A clear and concise survey of some of the most significant writers on photography who have played a major part in defining and influencing our understanding of the medium. It provides a succinct overview of writing on photography from a diverse range of disciplines and perspectives and examines the shifting perception of the medium over the course of its 170-year history. Key writers discussed include Roland Barthes, Susan Sontag, Jacques Derrida, Henri Cartier-Bresson, Geoffrey Batchen. Fully cross-referenced and in an A-Z format, this is an accessible and engaging introductory guide.

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. *Theorising the Artist Interview* Lucia Farinati, Jennifer Thatcher, 2024-08-29. Reflecting on the relationship between artists and their audiences, this book examines how artists have presented themselves publicly through interviews and sought to establish a critical voice for themselves. Considering the interview as a form of cultural production, contributors explore the criteria for determining the artist interview as a distinct field of research in relation to other cultural fields. Structured in four parts: History and

Historiography Subverting the Biographical Model Interviews as Practice and Materiality and Technology the book takes an interdisciplinary approach that encompasses the fields of art history fine art oral history curating media studies and museum conservation By theorising the artist interview as a form of cultural production and embracing it as a co constructed critical practice this volume aims to show and encourage an approach to art history which dismantles old hierarchies in favour of valuing dialogue and collaboration The book will be of interest to scholars working in art history museum studies oral history and historiography

Aesthetic Hybridity in Mughal Painting, 1526-1658 Valerie Gonzalez, 2016-03-03 The first specialized critical aesthetic study to be published on the concept of hybridity in early Mughal painting this book investigates the workings of the diverse creative forces that led to the formation of a unique Mughal pictorial language Mughal pictoriality distinguishes itself from the Persianate models through the rationalization of the picture's conceptual structure and other visual modes of expression involving the aesthetic concept of mimesis If the stylistic and iconographic results of this transformational process have been well identified and evidenced their hermeneutic interpretation greatly suffers from the neglect of a methodologically updated investigation of the images conceptual underpinning Valerie Gonzalez addresses this lacuna by exploring the operations of cross fertilization at the level of imagistic conceptualization resulting from the multifaceted encounter between the local legacy of Indo Persianate book art the freshly imported Persian models to Mughal India after 1555 and the influx of European art at the Mughal court in the sixteenth and seventeenth centuries The author's close examination of the visuality metaphysical order and aesthetic language of Mughal imagery and portraiture sheds new light on this particular aspect of its aesthetic hybridity which is usually approached monolithically as a historical phenomenon of cross cultural interaction That approach fails to consider specific parameters and features inherent to the artistic practice such as the differences between doxis and praxis conceptualization and realization intentionality and what lies beyond it By studying the distinct phases and principles of hybridization between the variegated pictorial sources at work in the Mughal creative process at the successive levels of the project intention the practice realization and the result product the author deciphers the modalities of appropriation and manipulation of the heterogeneous elements Her unique

The Boundaries of Art and Social Space in Rome Frederick Jones, 2016-10-06 This volume focuses on four cultural phenomena in the Roman world of the late Republic the garden a garden painting tapestry and the domestic caged bird They accept or reject a categorisation as art in varying degrees but they show considerable overlaps in the ways in which they impinge on social space The study looks therefore at the borderlines between things that variously might or might not seem to be art forms It looks at boundaries in another sense too Boundaries between different social modes and contexts are embodied and represented in the garden and paintings of gardens reinforced by the domestic use of decorative textile work and replicated in the bird cage The boundaries thus thematised map on to broader boundaries in the Roman house city and wider world becoming part of the framework of the citizen's cognitive development and individual and civic identities

Frederick Jones presents a novel analysis that uses the perspective of cognitive development in relation to how elements of domestic and urban visual culture and the broader world map on to each other His study for the first time understands the domestic caged bird as a cultural object and uniquely brings together four disparate cases under the umbrella of art

Cross-Cultural Interaction Between Byzantium and the West, 1204-1669 Angeliki Lymberopoulou, 2018-03-29 The early modern Mediterranean was an area where many different rich cultural traditions came in contact with each other and were often forced to co exist frequently learning to reap the benefits of co operation Orthodox Roman Catholics Muslims Jews and their interactions all contributed significantly to the cultural development of modern Europe The aim of this volume is to address explore re examine and re interpret one specific aspect of this cross cultural interaction in the Mediterranean that between the Byzantine East and the mainly Italian West The investigation of this interaction has become increasingly popular in the past few decades not least due to the relevance it has for cultural exchanges in our present day society The starting point is provided by the fall of Constantinople to the troops of the Fourth Crusade in 1204 In the aftermath of the fall a number of Byzantine territories came under prolonged Latin occupation an occupation that forced Greeks and Latins to adapt their life socially and religiously to the new status quo Venetian Crete developed one of the most fertile bi cultural societies which evolved over 458 years Its fall to the Ottoman Turks in 1669 marked the end of an era and was hence chosen as the end point for the conference By sampling case studies from the most representative areas where this interaction took place the volume highlights the process as well as the significance of its cultural development *Thinking of Questions* Peter Limm, 2015-09-23 This is not a conventional book It is designed to stimulate and challenge all people who are curious to find out about the world they inhabit and their place within it It does this by suggesting questions and lines of questioning on a wide range of topics The book does not provide answers or model arguments but prompts people to create their own questions and a reading log or journal To this end almost all questions have a list of books or articles to provide a starter for stimulating further reading Once you start you will be hooked Never stop questioning The Art of the Body Michael Squire, 2011-03-24 The art of the human body is arguably the most important and wide ranging legacy bequeathed to us by Classical antiquity Not only has it directed the course of western image making it has shaped our collective cultural imaginary as ideal antitype and point of departure This book is the first concerted attempt to grapple with that legacy it explores the complex relationship between Graeco Roman images of the body and subsequent western engagements with them from the Byzantine icon to Venice Beach and back again Instead of approaching his material chronologically Michael Squire faces up to its inherent modernity Writing in a lively and accessible style and supplementing his text with a rich array of pictures he shows how Graeco Roman images inhabit our world as if they were our own The Art of the Body offers a series of comparative and thematic accounts demonstrating the range of cultural ideas and anxieties that were explored through the figure of the body both in antiquity and in the various cultural landscapes that came afterwards If we only strip down our

aesthetic investment in the corpus of Graeco Roman imagery Squire argues this material can shed light on both ancient and modern thinking The result is a stimulating process of mutual illumination and an exhilarating new approach to Classical art history

Conversations on Art and Aesthetics Hans Maes,2018-01-26 What is art What counts as an aesthetic experience Does art have to be beautiful Can one reasonably dispute about taste What is the relation between aesthetic and moral evaluations How to interpret a work of art Can we learn anything from literature film or opera What is sentimentality What is irony How to think philosophically about architecture dance or sculpture What makes something a great portrait Is music representational or abstract Why do we feel terrified when we watch a horror movie even though we know it to be fictional In *Conversations on Art and Aesthetics* Hans Maes discusses these and other key questions in aesthetics with ten world leading philosophers of art No 1 Carroll Gregory Currie Arthur Danto Cynthia Freeland Paul Guyer Carolyn Korsmeyer Jerrold Levinson Jenefer Robinson Roger Scruton and Kendall Walton The exchanges are direct open and sharp and give a clear account of these thinkers core ideas and intellectual development They also offer new insights into and a deeper understanding of contemporary issues in the philosophy of art

Picturing the (Un)Dead in Beirut Agnes Rameder,2024-12-14 Martyr posters are more than obituary images they can act as visual politics Focusing on Rabih Mrou s play *How Nancy Wished That Everything Was an April Fool s Joke* 2007 Agnes Rameder analyses how contemporary artists question and appropriate Lebanese martyr posters By linking the posters from the Wars in Lebanon 1975 1990 to contemporary posters she shows that these images continue to the present day that martyrs are still created and that deaths such as those who were killed in the explosion on 4 August 2020 are still visually remembered This study does not focus on how such pictures are perceived by a Western audience but delves into the use and abuse of martyr posters that were intended to be shown to the Lebanese

The Iliad in a Nutshell Michael Squire,2011-10-06 A new illustrated study of the Iliad tablets a group of objects inscribed in miniature with epic episodes Like the tablets themselves Michael Squire tackles major themes through small ones by relating their production to macroscopic problems of signification in Graeco Roman antiquity

Applied Degree Education and the Shape of Things to Come Christina Hong,Will W. K. Ma,2023-05-19 This edited book seeks to evolve a global community of practice to share case studies engage in critical discussion and spearhead thought leadership to address the paradigm shift in next generation educational practice This book showcases novel research studies in various forms and engenders interdisciplinary conversation and exchange concerning innovation technology and the role of applied education in workforce futures It also equips readers with global perspectives on the latest developments in applied degree education and thinking on new education futures

Fifty Key Thinkers on History Marnie Hughes-Warrington,2014-09-04 *Fifty Key Thinkers on History* is an essential guide to the most influential historians theorists and philosophers of history The entries offer comprehensive coverage of the long history of historiography ranging from ancient China Greece and Rome through the Middle Ages to the contemporary world This third edition has been updated

throughout and features new entries on Machiavelli Ranajit Guha William McNeil and Niall Ferguson Other thinkers who are introduced include Herodotus Bede Ibn Khaldun E H Carr Fernand Braudel Eric Hobsbawm Michel Foucault Edward Gibbon Each clear and concise essay offers a brief biographical introduction a summary and discussion of each thinker s approach to history and how others have engaged with it a list of their major works and a list of resources for further study

Comparativism in Art History Jas Elsner, 2017-07-05 Featuring some of the major voices in the world of art history this volume explores the methodological aspects of comparison in the historiography of the discipline The chapters assess the strengths and weaknesses of comparative practice in the history of art and consider the larger issue of the place of comparative in how art history may develop in the future The contributors represent a comprehensive range of period and geographic command from antiquity to modernity from China and Islam to Europe from various forms of art history to archaeology anthropology and material culture studies Art history is less a single discipline than a series of divergent scholarly fields in very different historical geographic and cultural contexts but all with a visual emphasis on the close examination of objects These fields focus on different often incompatible temporal and cultural contexts yet nonetheless they regard themselves as one coherent discipline namely the history of art There are substantive problems in how the sub fields within the broad brush generalization called art history can speak coherently to each other These are more urgent since the shift from an art history centered on the western tradition to one that is consciously global

The Present Prospects of Social Art History Robert Slifkin, Anthony E. Grudin, 2021-03-25 *The Present Prospects of Social Art History* represents a major reconsideration of how art historians analyze works of art and the role that historical factors both those at the moment when the work was created and when the historian addresses the objects at hand play in informing their interpretations Featuring the work of some of the discipline s leading scholars the volume contains a collection of essays that consider the advantages limitations and specific challenges of seeing works of art primarily through a historical perspective The assembled texts along with an introduction by the co editors demonstrate an array of possible methodological approaches that acknowledge the crucial role of history in the creation reception and exhibition of works of art

A Socialist Realist History? Kristina Jõekalda, Krista Kodres, Michaela Marek, 2019-06-17 How did the Eastern European and Soviet states write their respective histories of art and architecture during 1940s 1960s The articles address both the Stalinist period and the Khrushchev Thaw when the Marxist Leninist discourse on art history was invented and refined Although this discourse was inevitably Sovietized in a process dictated from Moscow a variety of distinct interpretations emerged from across the Soviet bloc in the light of local traditions cultural politics and decisions of individual authors Even if the new official discourse often left space open for national concerns it also gave rise to a countermovement in response to the aggressive ideologization of art and the preeminence assigned to Socialist Realist aesthetics

Toward a Geography of Art Thomas DaCosta Kaufmann, 2004-03-14 Art history traditionally classifies works of art by country as well as period but often political borders

and cultural boundaries are highly complex and fluid Questions of identity policy and exchange make it difficult to determine the place of art and often the art itself results from these conflicts of geography and culture Addressing an important approach to art history Thomas DaCosta Kaufmann's book offers essays that focus on the intricacies of accounting for the geographical dimension of art history during the early modern period in Europe Latin America and Asia *Toward a Geography of Art* presents a historical overview of these complexities debates contemporary concerns and completes its exploration with a diverse collection of case studies Employing the author's expertise in a variety of fields the book delves into critical issues such as transculturation of indigenous traditions mestizaje the artistic metropolis artistic diffusion transfer circulation subversion and center and periphery What results is a foundational study that establishes the geography of art as a subject and forces us to reconsider assumptions about the place of art that underlie the longstanding narratives of art history

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 Expressionist Turn in Art History** KimberlyA. 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 W lfflin 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

Unveiling the Magic of Words: A Overview of "**Fifty Key Texts In Art History**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**Fifty Key Texts In Art History**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book is central themes, examine its distinctive writing style, and assess its profound affect the souls of its readers.

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Fifty Key Texts In Art History Introduction

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