

Critical Terms for Art History, Second Edition

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From University of Chicago Press : Critical Terms for Art History, Second Edition before purchasing it in order to gage whether or not it would be worth my time, and all praised Critical Terms for Art History, Second Edition:

0 of 0 people found the following review helpful. Useful reference tool for the art historian
By Patricia Malone
Useful reference tool for the art historian, organised into five categories, each with essays by 'names' in the art history world. Black and white illustrations are memory joggers, and an indicator, in case you were in doubt, that this book is intended for a serious audience with a good grounding in art history.
14 of 15 people found the following review helpful. where art history and philosophy intersect,
By paedagogue
you will find books such as this one. A Ph.D. is not required to understand it, but it will give you an intellectual workout, as it is not a beginner's handbook. You need to have read some art history (beyond the "what, where, when, who" level), and some art criticism, to see the rationale behind its chapter headings. It is also not a book about works of art as such, but about the special terms and concepts

used in current interpretive writing on the "fine" arts (primarily arts of Western European derivation, but the contributors are sensitive in handling the cultural bias of their sources). ALL of the authors are distinguished authorities on the topics they discuss. I think it is a strength of this book that they do not share a homogeneous intellectual background, or ideological bias, and also that they are not all the same age, but made their greatest contributions at different points in the recent (roughly, between 1970 and 1990) "crisis" of art historical writing. The most useful feature of this book, to my mind, is that it provides carefully argued contextual analysis of critical terms which either 1) have a long history of use (and therefore need unpacking before we can grasp the "unconscious"--sometimes contradictory--values they impose on the works to which they're applied), or 2) have been recently introduced to enable an informed critique of traditional art history. The cumulative effect of the various essays is to demystify some of our more cherished assumptions about the value of art: its timeless messages, its inspired origins, its spiritual uplift, its higher expressiveness/beauty/perfections. In other words, if you hope for a "feel-good" treatment of art critical standards, this is not your book. And yet, if you can accept that making and using works of art are social activities, and like the other products and customs of human societies, are constantly in flux even as they depend for their existence on inherited techniques, formulas, and ideals, then this book will provide a wonderful "relief map" of the intellectual foundations of current art history/art criticism. 0 of 0 people found the following review helpful. It has been quite useful. By Sierra Moore I bought this as an ebook to keep track of my notes and highlighting while jumping around from chapter to chapter, since I'm using it for a grad school course. It has been quite useful.

"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

From *Library Journal* This companion volume to *Critical Terms for Literary Study* (LJ 3/1/90) contains scholarly essays that explore 22 terms commonly used by contemporary art historians. Terms such as representation, originality, appropriation, gaze, and commodity are treated within a historical context, and their influence on art criticism and aesthetics is shown. Here, critical visual theories that utilize the terms are applied to key visual images and objects. The diverse artworks cited include the bronze statue of "The Four Horses of San Marco," Manet's "A Bar at the Folies-Bergere," Walker Evans's photograph "Annie Mae Gudger," and Jeff Koons's "Vacuum Cleaner." Assuming a sophisticated level of art history scholarship, the erudite essays contain numerous bibliographic references. The essays are intended to promote research and debate. Recommended for academic and comprehensive art history collections. Joan Levin, MLS, Chicago Copyright 1996 Reed Business Information, Inc. From the Inside Flap "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

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