

## **Art History And Its Methods Fernie**

This book examines women's art writing in the nineteenth century, challenging the idea of art history as a masculine intellectual field.

This study examines not only the objects and processes that make up the artworlds of human history, but also the social and cultural circumstances, the historicised contexts that bring about their making, frame their functioning, inform their properties and influence their effects, both at the time of their creation and throughout their subsequent biographies. In the short span that "art" has played a part in human life, one may conceive of time as a social river, with a strong current towards the capricious mainstream, and eddies and quiet pools near the banks. The current will flow faster in spate and slower in drought. But it will be forever in motion. It will be unpredictable. Nothing will stop its inexorable force. Art runs in that social river, subject to the flow and chance of time. "A collection of essays presenting international perspectives on the narratives and the practices grounding the scholarly study of American Art"--Provided by publisher.

Constructing African Art Histories for the Lagoons of C?d'Ivoire is an investigation of the methods employed by art historians who study creative production in Africa. While providing insights into the rich visual arts of the Lagoon Peoples of southeastern C?d'Ivoire, this study is one of the few attempts by an Africanist to situate local and regional artistic practices in the context of the global art market, and to trace the varied receptions an African art work is given as it leaves a local context and enters an international one. Drawing on her three seasons of fieldwork among Akan populations in C?d'Ivoire, Monica Blackmun Vison?rovides a

comprehensive account of a major art-producing region of Africa, and explores such topics as gender roles in performance, the role of sculpture in divination, and the interchange of arts and ideas across ethnic boundaries. The book also addresses issues inherent in research practices, such as connoisseurship and participant observation, and examines theoretical positions that have had an impact on the discipline of African art history.

The Visual Arts

The Challenge of Aboriginal Art

Looking Past Disciplines

Art History as Cultural History

Warburg's Projects

Art History and Its Institutions

Alternative Approaches to the Theory and Practice of Art History

What is the place of architecture in the history of art? Why has it been at times central to the discipline, and at other times seemingly so marginal? What is its place now? Many disciplines have a stake in the history of architecture - sociology, anthropology, human geography, to name a few. This book deals with perhaps the most influential tradition of all - art history - examining how the relation between the disciplines of art history and architectural history has waxed and waned over the last one hundred and fifty years. In this highly original study, Mark Crinson and Richard J. Williams point to a decline in the importance attributed to the role of architecture in art history over the last century - which has happened without crisis or self-reflection. The book explores the problem in relation to key art historical approaches, from formalism, to feminism, to the social history of art, and in key institutions from the Museum of Modern Art, to the journal *October*. Among the key thinkers explored are Banham, Baxandall, Giedion,

Panofsky, Pevsner, Pollock, Riegl, Rowe, Steinberg, Wittkower and Wölfflin. The book will provoke debate on the historiography and present state of the discipline of art history, and it makes a powerful case for the reconsideration of architecture.

This book is an accessible introduction to the critical theories used in analysing art. It covers a broad range of approaches, presenting individual arguments, controversies and divergent perspectives. This edition has been updated to reflect recent scholarship in contemporary art and has been broken down into smaller sections for greater accessibility. The book begins with a revised discussion of the difference between method and theory. The following chapters apply the varying approaches to works of art, some of them new to this edition. The book ends with a new conclusion that focuses on the way the study of art is informed by theory.

This interdisciplinary handbook provides extensive information about research in medieval studies and its most important results over the last decades. The handbook is a reference work which enables the readers to quickly and purposely gain insight into the important research discussions and to inform themselves about the current status of research in the field. The handbook consists of four parts. The first, large section offers articles on all of the main disciplines and discussions of the field. The second section presents articles on the key concepts of modern medieval studies and the debates therein. The third section is a lexicon of the most important text genres of the Middle Ages. The fourth section provides an international bio-bibliographical lexicon of the most prominent medievalists in all disciplines. A comprehensive bibliography rounds off the compendium. The result is a reference work which exhaustively documents the current

status of research in medieval studies and brings the disciplines and experts of the field together.

'The Pinocchio Effect' draws on a broad array of sources to trace the making of a modern national identity in Italy. The author explores all the ways that identity was constructed through newly formed attachments, voluntary and otherwise, to the nation.

Methods and Theories of Art History

World Cinema and the Visual Arts

On Making Italians, 1860-1920

Reflections on Method

Rethinking Australia's Art History

The Pinocchio Effect

Terms - Methods - Trends

Principles of Art History by Heinrich Wölfflin (1864–1945), a revolutionary attempt to construct a science of art through the study of the development of style, has been a foundational work of formalist art history since it was first published in 1915. At once systematic and subjective, and remarkable for its compelling descriptions of works of art, Wölfflin's text has endured as an accessible yet rigorous approach to the study of style. Although Wölfflin applied his analysis to objects of early modern European art, Principles of Art History has been a fixture in the theoretical and methodological debates of the discipline of art history and has found a global audience. With translations in twenty-four languages and many reprints, Wölfflin's work may be the most widely read and translated book of art history ever. This new English translation,

appearing one hundred years after the original publication, returns readers to Wölfflin's 1915 text and images. It also includes the first English translations of the prefaces and afterword that Wölfflin himself added to later editions.

Introductory essays provide a historical and critical framework, referencing debates engendered by *Principles* in the twentieth century for a renewed reading of the text in the twenty-first.

First published in 1951 Arnold Hauser's commanding work presents an account of the development and meaning of art from its origins in the Stone Age through to the Film Age.

Exploring the interaction between art and society, Hauser effectively details social and historical movements and sketches the frameworks in which visual art is produced. This new edition provides an excellent introduction to the work of Arnold Hauser. In his general introduction to *The Social History of Art*, Jonathan Harris assesses the importance of the work for contemporary art history and visual culture. In addition, an introduction to each volume provides a synopsis of Hauser's narrative and serves as a critical guide to the text, identifying major themes, trends and arguments.

To what extent have developments in global politics, artworld institutions, and local cultures reshaped the critical directions of feminist art historians? The significant new research gathered

here engages with the rich inheritance of feminist historiography since around 1970, and considers how to maintain the forcefulness of its critique while addressing contemporary political struggles. Taking on subjects that reflect the museological, global and materialist trajectories of twenty-first-century art historical scholarship, the chapters address the themes of Invisibility, Temporality, Spatiality and Storytelling. They present new research on a diversity of topics that span political movements in Italy, urban gentrification in New York, community art projects in Scotland and Canada's contemporary indigenous culture. Individual chapter analyses focus on the art of Lee Krasner, The Emily Davison Lodge, Zoe Leonard, Martha Rosler, Carla Lonzi and Womanhouse. Together with a synthesising introductory essay, these studies provide readers with a view of feminist art histories of the past, present and future.

Over the last four centuries, historians have increasingly turned to images in their attempts to understand and visualize the past. In this wide-ranging and engrossing book, a distinguished art historian surveys the various ways that they have adopted for making use of this material, and he examines the specific objects that became available to them through excavation, the creation of private collections and public museums, easier means of travel, and the startling displacements brought about by

vandalism and art exhibitions. Francis Haskell begins by discussing the antiquarians of the sixteenth and seventeenth centuries who brought to light and interpreted as historical evidence coins, sculptures, paintings discovered in the catacombs beneath Rome and other relics surviving from earlier ages. He explains that, in the eighteenth century, historians gradually began to acknowledge the significance of such visual sources and to draw on them in order to validate and give colour to their narratives or to utilize them as foundation stones for a new branch of learning - the history of culture. Later writers followed the example of Michelet in making inferences from the visual arts to indicate the whole mentality of an age, while (more erratically) others saw in them the harbingers of political, religious or social upheavals. Haskell concludes by discussing those cultural historians of the nineteenth and early twentieth centuries, Burckhardt and Huizinga above all, who did not merely give the visual arts a prominent and necessary place in their interpretations of the past, but in some ways actually interpreted the past through the visual arts.

The Practice of Art History

Fictions of Art History

The Expressionist Turn in Art History

ReVisioning

The Routledge Companion to Digital Humanities and Art History

## Art Education in a Postmodern World Principles of Art History

*Div Fictions of Art History*, the most recent addition to the Clark Studies in the Visual Arts series, addresses art history's complex relationships with fiction, poetry, and creative writing. Inspired by a 2010 conference, the volume examines art historians' viewing practices and modes of writing. How, the contributors ask, are we to unravel the supposed facts of history from the fictions constructed in works of art? How do art historians employ or resist devices of fiction, and what are the effects of those choices on the reader? In styles by turns witty, elliptical, and plain-speaking, the essays in *Fictions of Art History* are fascinating and provocative critical interventions in art history. /div

American art museums share a mission and format that differ from those of their European counterparts, which often have origins in aristocratic collections. This groundbreaking work recounts the fascinating story of the invention of the modern American art museum, starting with its roots in the 1870s in the craft museum type, which was based on London's South Kensington (now the Victoria and Albert) Museum. At the turn of the twentieth century, American planners grew enthusiastic about a new type of museum and presentation that was developed in Northern Europe, particularly in Germany, Switzerland, and Scandinavia. Called *Kulturgeschichte* (cultural history) museums, they were evocative displays of regional history. American trustees, museum directors, and curators found that the *Kulturgeschichte* approach offered a variety of transformational options in planning museums, classifying and displaying objects, and broadening collecting categories, including

American art and the decorative arts. Leading institutions, including the Museum of Fine Arts, Boston, and the Metropolitan Museum of Art in New York, adopted and developed crucial aspects of the Kulturgeschichte model. By the 1930s, such museum plans and exhibition techniques had become standard practice at museums across the country.

What is socially engaged art history? Art history is typically understood as a discipline in which academics produce scholarship for consumption by other academics. Today however, an increasing number of art historians are seeking to broaden their understanding of art historical praxis and look beyond the academy and towards socially engaged art history. This is the first book-length study to focus on these growing and significant trends. It presents various arguments for the social, pedagogical, and scholarly benefits of alternative, community-engaged, public-facing, applied, and socially engaged art history. The international line up of contributors includes academics, museum and gallery curators as well as arts workers. The first two sections of the book look at socially engaged art history from theoretical, pedagogical, and contextual perspectives. The concluding part offers a range of provocative case studies that highlight the varied and rigorous work that is being done in this area and provide a variety of inspiring models. Taken together the chapters in this book provide much-needed disciplinary recognition to socially engaged art history, while also serving as a springboard to further theoretical and practical work.

This is a classic essay on how to approach the subject of art history. Pächt aims to sharpen perceptions by recreating the social and cultural context in which an art object was made.

History and Art History  
The Architecture of Art History  
The Social Life of Art  
History and Its Images  
Comparativism in Art History  
Views  
The Nineteenth Century

**This is an analysis of complex forms of art history. It covers a broad range of approaches, presenting individual arguments, controversies and divergent perspectives. The book begins by introducing the concept of theory and explains why it is important to the practice of art history. Parts one and two of this volume present the theoretical lenses used to study the social contexts of education. These include long-established foundations disciplines such as sociology of education and philosophy of education as well as newer theoretical perspectives such as critical race theory, feminist educational theory, and cultural studies in education. Parts three, four, and five demonstrate how these theoretical lenses are used to examine such phenomena as globalization, media, popular culture, technology, youth culture, and schooling. This groundbreaking volume helps readers understand the history, evolution, and significance of this wide-ranging, often misunderstood, and increasingly important field**

**of study. This book is appropriate as a reference volume not only for scholars in the social foundations of education but also for scholars interested in the cultural contexts of teaching and learning (formal and informal). It is also appropriate as a textbook for graduate-level courses in Social Foundations of Education, School and Society, Educational Policy Studies, Cultural Studies in Education, and Curriculum and Instruction.**

**A fresh contribution to the ongoing debate between Kunstwissenschaft (scientific study of art) and Kunstgeschichte (art history), this essay collection explores how German-speaking art historians of the late nineteenth and early twentieth century self-consciously generated a field of study. Prominent North American and European scholars provide new insights into how a mixing of diverse methodologies took place, in order to gain a more subtle and comprehensive understanding of how art history became institutionalized and legitimized in Germany. One common assumption about early art-historical writing in Germany is that it depended upon a simplistic and narrowly-defined formalism. This book helps to correct this stereotype by demonstrating the complexity of discussion surrounding formalist concerns, and by examining how German-speaking art**

historians borrowed, incorporated, stole, and made analogies with concepts from the sciences in formulating their methods. In focusing on the work of some of the well-known 'fathers' of the discipline - such as Alois Riegl and Heinrich Wölfflin - as well as on lesser-known figures, the essays in this volume provide illuminating, and sometimes surprising, treatments of art history's prior and understudied interactions with a wide range of scientific orientations, from psychology, sociology, and physiognomics to evolutionism and comparative anatomy.

The Routledge Companion to Digital Humanities and Art History offers a broad survey of cutting-edge intersections between digital technologies and the study of art history, museum practices, and cultural heritage. The volume focuses not only on new computational tools that have been developed for the study of artworks and their histories but also debates the disciplinary opportunities and challenges that have emerged in response to the use of digital resources and methodologies. Chapters cover a wide range of technical and conceptual themes that define the current state of the field and outline strategies for future development. This book offers a timely perspective on trans-disciplinary developments that are reshaping art historical research, conservation, and teaching. This book will be of

interest to scholars in art history, historical theory, method and historiography, and research methods in education.

**Radical Critiques of Theory and Practice**

**Feminism and Art History Now**

**Constructing African Art Histories for the**

**Lagoons of C?d'Ivoire**

**Video Art Historicized**

**A Critical Anthology**

**A Companion to Medieval Art**

**From Craft to Kulturgeschichte, 1870–1930**

*Hailed as the most up-to-date and comprehensive survey*

*published in a single volume, this new revised edition is*

*an authoritative and enlightened account of the history*

*of art. It presents art history as an essential part of the*

*development of humankind, encompassing the arts of*

*Asia, Africa, Oceania, Europe, and the Americas-*

*spanning from the primitive art of hunters 30,000 years*

*ago to the most controversial art forms of today. The text*

*is beautifully and generously illustrated with over 1,400*

*superb photographs, including architectural plans and*

*color maps*

*This volume presents a series of papers concerned with*

*the interrelations between the postmodern and the present*

*state of art and design education. Spanning a range of*

*thematic concerns, the book reflects upon existing*

*practice and articulates revolutionary prospects*

*potentially viable through a shift in educative thinking.*

*Many of the essays pinpoint the stagnancy of teaching*

*methods today and discuss the reductive parameters enforced by the current curriculum. The radical tone that echoes through the entire series of papers is unmistakable. Throughout the book, postmodern theory informs the polemical debate concerning new directions in educative practice. Contributors shed new light on a postmodern view of art in education with emphasis upon difference, plurality and independence of mind. Ultimately, the paper provides a detailed insight into the various concepts that shape and drive the contemporary art world and expands the debate regarding the impression of postmodern thinking in art education. In the past twenty years digital technology has had a radical impact on all the disciplines associated with the visual arts - this book provides expert views of that impact. By looking at the advanced ICT methods now being employed, this volume details the long-lasting effects and advances now made possible in art history and its associated disciplines. The authors analyze the most advanced and significant tools and technologies, from the ongoing development of the Semantic Web to 3D visualization, focusing on the study of art in the various contexts of cultural heritage collections, digital repositories and archives. They also evaluate the impact of advanced ICT methods from technical, methodological and philosophical perspectives, projecting supported theories for the future of scholarship in this field. The book not only charts the developments that have taken place until now but also indicates which*

*advanced methods promise most for the future. Providing a lively critical survey of methods for historical research at all levels, this textbook covers well-established sources and methods together with those that are less widely known. It reflects current theoretical and technical approaches to hist*

*Traditions and Negotiations*

*Das optische Unbewusste*

*The Problem of the Development of Style in Early*

*Modern Art: One Hundredth Anniversary Edition*

*Gender, Representation and Identity*

*The Secret Origins of Comics Studies*

*Collected Essays*

*Women in Italian Renaissance Art*

□World Cinema and the Visual Arts□ combines new analyses of two subjects of ongoing research in the field of humanities: cinema and the visual arts. Originally presented at the American Comparative Literature Association Conference 2010 in New Orleans, the papers of this volume have been expanded and extended from their original points of enquiry, and analyse films from the diverse cultural traditions of China, Germany, the United Kingdom, America, Northern Ireland and India.

A Companion to Medieval Art brings together cutting-edge scholarship devoted to the Romanesque and Gothic traditions in Northern Europe. Brings together cutting-edge scholarship devoted to the Romanesque and Gothic traditions in Northern Europe. Contains over 30 original theoretical, historical, and historiographic essays by

renowned and emergent scholars. Covers the vibrancy of medieval art from both thematic and sub-disciplinary perspectives. Features an international and ambitious range - from reception, Gregory the Great, collecting, and pilgrimage art, to gender, patronage, the marginal, spolia, and manuscript illumination.

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.

This is the first book which gives a general overview of women as subject-matter in Italian Renaissance painting. It presents a view of the interaction between artist and patron, and also of the function of these paintings in Italian society of the fifteenth and sixteenth centuries. Using letters, poems, and treatises, it examines through the eyes of the contemporary viewer the way women were represented in paintings.

Socially Engaged Art History and Beyond

Methods & Theories of Art History

Women Writing Art History in the Nineteenth Century

Methods & Theories of Art History Third Edition

A Historiography

Revisualizing Visual Culture

Social History of Art, Volume 2

Video art emerged as an art form that from the 1960s and onwards challenged the concept of art - hence, art historical practices. From the perspective of artists, critics, and scholars engaged with this new medium, art was seen as too limiting a notion. Video Art Historicized provides a novel, insightful and also challenging re-interpretation of this field by examining the discourse and its own premises. It takes a firm conceptual approach to the material, examining the conceptual, theoretical, and methodological implications that are simultaneously contested by both artists and authors, yet intertwined in both the legitimizing and the historicizing processes of video as art.

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. 'ReVisioning: Critical Methods of Seeing Christianity in the History of Art' explores some of underlying methodological assumptions in the field of art history by examining the suitability and success, as well as the incompatibility and failure, of varying art historical methodologies when applied to works of art which distinctly manifest Christian narratives, themes, motifs, and symbols.

This book focuses on Aby Warburg (1866-1929), one of the legendary figures of twentieth century cultural history. His collection, which is now housed in the Warburg

Institute of the University of London bears witness to his idiosyncratic approach to a psychology of symbolism, and explores the *Nachleben* of classical antiquity in its manifold cultural legacy. This collection of essays offers the first translation of one of Warburg's key essays, the Gombrich lecture, described by Carlo Ginzburg as 'the richest and most penetrating interpretation of Warburg' and original essays on Warburg's astrology, his Mnemosyne project and his favourite topic of festivals. Richard Woodfield is Research Professor in the Faculty of Art and Design at the Nottingham Trent University, England. He has edited E.H Gombrich's *Reflections on the History of Art* (1987), *Gombrich on Art and Psychology* (1996), *The Essential Gombrich* (1996), and a volume on Riegl in the *Critical Voices in Art, Theory and Culture* series. He is also the General Editor of a new series of books for G+B Arts International, *Aesthetics and the Arts*. Edited by Richard Woodfield, Research Professor in the Faculty of Art and Design at Nottingham Trent University, UK.

Internationalizing the History of American Art

Renaissance, Mannerism, Baroque

Romanesque and Gothic in Northern Europe

The Look of the Past

German Art History and Scientific Thought

Handbook of Research in the Social Foundations of Education

Handbook of Medieval Studies

***Visual and material sources are central to***

***historical practice and this is a much-needed introduction to using artefacts as evidence. Through a series of cross-disciplinary and interdisciplinary interventions, leading international scholars of history and art history explore ways in which the study of images enhances knowledge of the past and informs our understanding of the present. Spanning a diverse range of time periods and places, the contributions cumulatively showcase ways in which ongoing dialogue between history and art history raises important aesthetic, ethical and political questions for the disciplines. The volume fosters a methodological awareness that enriches exchanges across these distinct fields of knowledge. This innovative book will be of interest to scholars in art history, cultural studies, history, visual culture and historiography.***

***Art historical theory is a forum of intense, often passionate debate. This book provides an accessible introduction to the range of critical theories used in analyzing art. It covers a broad range of approaches, presenting individual arguments, controversies, and divergent perspectives. This second edition has been updated to reflect recent scholarship in contemporary art. Clearly written, this book is ideal for the undergraduate student or anyone***

*interested in the world of ideas.*

*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.***

***A History***

***Critical Methods of Seeing Christianity in the History of Art***

***Beyond Formalism***

***The Art of Art History***

***The Invention of the American Art Museum***

***Research Methods for History***

***Art and the Interpretation of the Past***

In *The Secret Origins of Comics Studies*, today's leading comics scholars turn back a page to reveal the founding figures dedicated to understanding comics art. Edited by comics scholars Matthew J. Smith and Randy Duncan, this collection provides an in-depth study of the individuals and institutions that have created and shaped the field of Comics Studies over the past 75 years. From Coulton Waugh to Wolfgang Iser, these influential historians, educators, and theorists produced the foundational work and built the institutions that inspired the recent surge in scholarly work in this dynamic, interdisciplinary field. Sometimes scorned, often underappreciated, these visionaries established a path followed by subsequent generations of scholars in literary studies, communication, art history, the social sciences, and more. Giving not only credit where credit is due,

this volume both offers an authoritative account of the history of Comics Studies and also helps move the field forward by being a valuable resource for creating graduate student reading lists and the first stop for anyone writing a comics-related literature review.

Art History and Its Institutions focuses on the institutional discourses that shaped and continue to shape the field from its foundations in the nineteenth century. From museums and universities to law courts, labour organizations and photography studios, contributors examine a range of institutions, considering their impact on movements such as modernism; their role in conveying or denying legitimacy; and their impact on defining the parameters of the discipline.

This book aims to redefine Australia's earliest art history by chronicling for the first time the birth of the category "Aboriginal art," tracing the term's use through published literature in the late eighteenth, nineteenth and early twentieth centuries. Susan Lowish reveals how the idea of "Aboriginal art" developed in the European imagination, manifested in early literature, and became a distinct classification with its own criteria and form. Part of the larger story of Aboriginal/European engagement, this book provides a new vision for an Australian art history reconciled with its colonial origins and in recognition of what came before the contemporary phenomena of Aboriginal art.

Visual and Material Evidence in Historical Practice