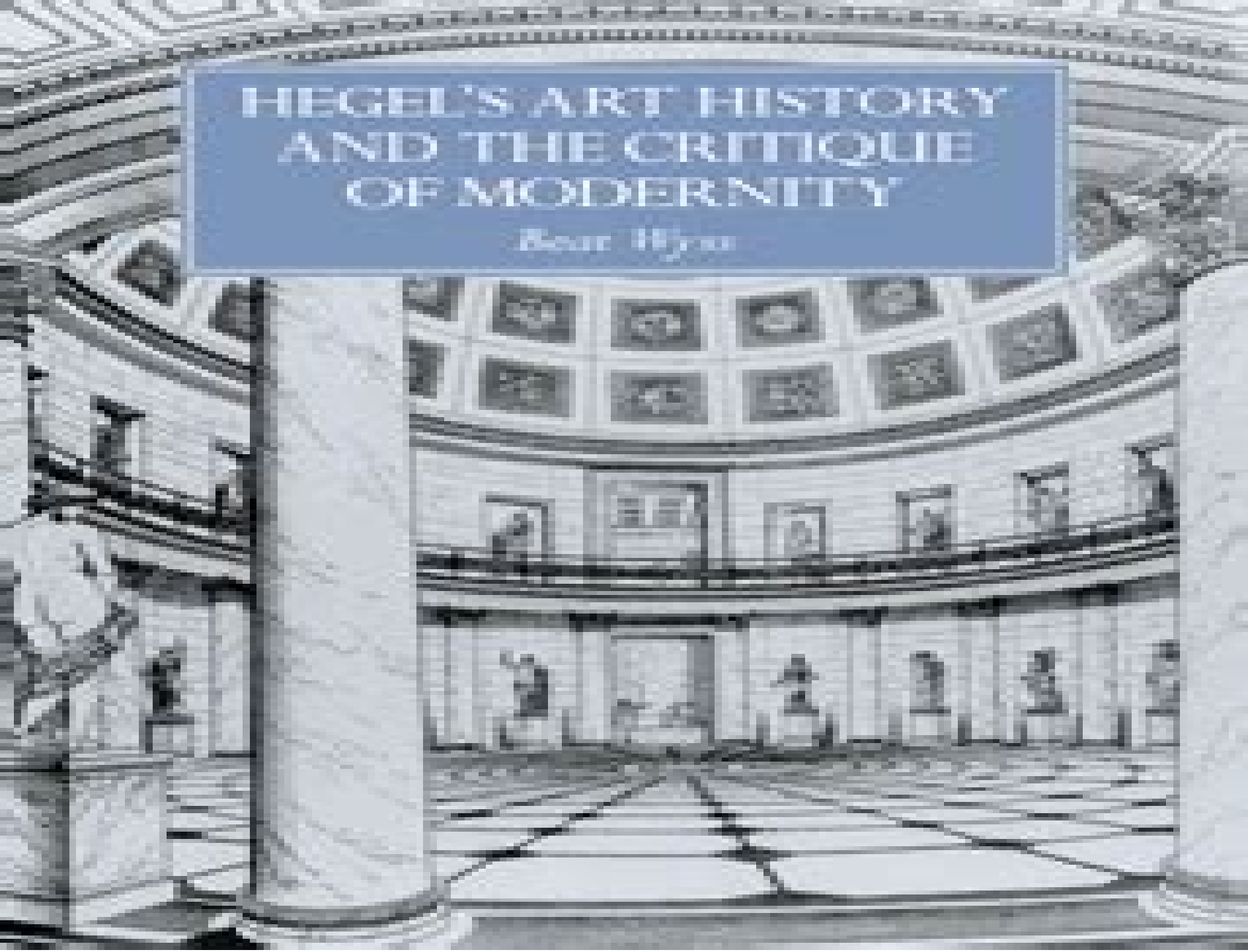


HEGEL'S ART HISTORY AND THE CRITIQUE OF MODERNITY

Beate Hoon



Hegels Art History And The Critique Of Modernity

Robert S. Nelson, Richard Shiff



Hegels Art History And The Critique Of Modernity:

Hegel's Art History and the Critique of Modernity Beat Wyss,1999-04-13 In this study Beat Wyss provides a critical analysis of Hegel s theories of art history Analogous to his philosophy of history Hegel viewed the history of art in dialectical terms With its origins in the Ancient Near East Western art culminated in Classical Greece but began its decline already in the Hellenistic period Yet as Wyss posits art refuses its programmed demise He highlights the political dimension of this contradiction showing the implications of theories that subordinate art to the will of absolute rule *Hegel's Critique of Modernity* Timothy C. Luther,2009-06-16 Hegel s enduring importance lies in the fact that his philosophy sheds light on many contemporary problems his conception of freedom enables us to reconcile many of the differences that divide liberalism and communitarianism While liberalism tends to overemphasize the individual and devalue the community communitarianism tends to do the reverse One of his central aims is to integrate liberalism s concern for the political rights and interests of individuals within the framework of a community He tries to reconcile the individual and community in a way that creates the proper mix of liberty and authority One of Hegel s goals is to discover social structures that will allow individuals to escape the alienation that characterizes contemporary life He sought a method of reconciling his contemporaries to the modern world by overcoming the things that split the self from the social world that is a place where people are at home in the social world A sense of estrangement is all too common even for those who enjoy more personal freedom and material abundance than ever thought possible While Hegel is speaking directly to and about his contemporaries their social world bears much in common with ours Consequently his attempt to reconcile philosophical and social contradictions can elucidate our own condition While the modern world reflects important contributions the advent of modern liberalism leads to excessive individualism that fragments social life leaving individuals disconnected and adrift from meaningful social life The major goal of Hegel s political philosophy is to reconcile the individual with his or her political community in a way that overcomes the alienation of modern life [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 **Hegel and the Art**

of Negation Andrew W. Hass, 2013-11-12 Why is the philosopher Hegel returning as a potent force in contemporary thinking? Why after a long period when Hegel and his dialectics of history have seemed less compelling than they were for previous generations of philosophers is study of Hegel again becoming important? Fashionable contemporary theorists like Francis Fukuyama and Slavoj Žižek as well as radical theologians like Thomas Altizer have all recently been influenced by Hegel, the philosopher whose philosophy now seems somehow perennial or to borrow an idea from Nietzsche eternally returning. Exploring this revival via the notion of negation in Hegelian thought and relating such negativity to sophisticated ideas about art and artistic creation, Andrew W. Hass argues that the notion of Hegelian negation moves us into an expansive territory where art, religion, and philosophy may all be radically conceived and broken open into new forms of philosophical expression. The implications of such a revived Hegelian philosophy are vast and current; Hegel thereby becomes the philosopher par excellence who can address vital issues in politics, economics, war, and violence, leading to a new form of globalised ethics. Hass makes a bold and original contribution to religion, philosophy, art, and the history of ideas.

End-of-Art Philosophy in Hegel, Nietzsche and Danto Stephen Snyder, 2018-11-04 This book examines the little understood end of art theses of Hegel, Nietzsche, and Danto. The end of art claim is often associated with the end of a certain standard of taste or skill. However, at a deeper level, it relates to a transformation in how we philosophically understand our relation to the world. Hegel, Nietzsche, and Danto each strive philosophically to overcome Cartesian dualism, redrawing the traditional lines between mind and matter. Hegel sees the overcoming of the material in the ideal; Nietzsche levels the two worlds into one; and Danto divides the world into representing and non-representing material. These attempts to overcome dualism necessitate notions of the self that differ significantly from traditional accounts. The redrawn boundaries show that art and philosophy grasp essential but different aspects of human existence. Neither perspective, however, fully grasps the duality. The appearance of art's end occurs when one aspect is given priority. For Hegel and Danto, it is the essentialist lens of philosophy; and in Nietzsche's case, the transformative power of artistic creativity. Thus, the book makes the case that the end of art claim is avoided if a theory of art links the internal practice of artistic creation to all of art's historical forms.

Writing Art History Margaret Iversen, Stephen Melville, 2010-12 Since art history is having a major identity crisis as it struggles to adapt to contemporary global and mass media culture, this book intervenes in the struggle by laying bare the troublesome assumptions and presumptions at the field's foundations in a series of essays.

Visuality and Virtuality Whitney Davis, 2022-06-14 A provocative and challenging new conceptual framework for the study of images. This book builds on the groundbreaking theoretical framework established in Whitney Davis's acclaimed previous book, *A General Theory of Visual Culture*, in which he shows how certain culturally constituted aspects of artifacts and pictures are visible to informed viewers. Here, Davis uses revealing archaeological and historical case studies to further develop his theory, presenting an exacting new account of the interaction that occurs when a viewer looks at a picture. Davis argues that pictoriality, the

depiction intended by its maker to be seen emerges at a particular standpoint in space and time Reconstruction of this standpoint is the first step of the art historian's craft Because standpoints are inherently mutable and mobile pictoriality constantly shifts in form and possible meaning To capture this complexity Davis develops new concepts of radical pictorial ambiguity including bivisibility the fact that pictures can always be seen in ways other than intended pictorial naturalism and the behavior of pictures under changing angles of view He then applies these concepts to four cases Paleolithic cave painting ancient Egyptian tomb decoration classical Greek architectural sculpture with a focus on the Parthenon frieze and Renaissance perspective as invented by Brunelleschi A profound new theory of the work of both makers and viewers by one of the discipline's most esteemed and engaged thinkers *Visuality and Virtuality* is essential reading for art historians architects archaeologists and philosophers of art and visual theory

Historical Dictionary of Hegelian Philosophy John W. Burbidge, 2008-08-22 George Wilhelm Friedrich Hegel evoked passionate discipleship as well as equally passionate opposition He was praised by the likes of Karl Marx and John Dewey but scorned by Karl Popper and Bertrand Russell He has been charged with being a proponent of an authoritarian state by some and he has been accused of instigating the dissolution of the state by others Notoriously difficult to understand Hegel's keen insights continue his legacy today The second edition of the *Historical Dictionary of Hegelian Philosophy* covers all aspects of Hegel's thought It discusses his students and colleagues as well as key figures who either adopted and adapted his thought or attempted to explicate it for later generations This is done through a chronology an introductory essay a glossary of German terms a bibliography and over 500 cross-referenced dictionary entries

The European Philosophers from Descartes to Nietzsche Monroe Beardsley, 2002-11-12 Between the earliest and the latest of the works included here we have two hundred and fifty years of vigorous and adventurous philosophizing Monroe Beardsley writes in his Introduction to this collection If the modern period can be only vaguely or arbitrarily bounded it can at least be studied and we can ask whether any dominant themes overall patterns of movement or notable achievements can be found within it This question is one that is best asked by the reader after he has read or read around in these works This Modern Library Paperback Classic also includes a newly updated Bibliography

German Art History and Scientific Thought Mitchell B. Frank, 2017-07-05 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 God behind the Marble Alice Goff,2024-01-17 A history of Germany attempts to transform society through art in an age of revolution For German philosophers at the turn of the nineteenth century beautiful works of art acted as beacons of freedom instruments of progress that could model and stimulate the moral autonomy of their beholders Amid the Revolutionary and Napoleonic wars Germans struggled to uphold these ideals as they contended with the destruction of art collections looting and questions about cultural property As artworks fell prey to the violence they were supposed to transcend some began to wonder how art could deliver liberation if it could also quickly become a spoil of war Alice Goff considers a variety of works including forty porphyry columns from the tomb of Charlemagne the Quadriga from the Brandenburg Gate in Berlin the Laocoön group from Rome a medieval bronze reliquary from Goslar a Last Judgment from Danzig and the mummified body of an official from the Rhenish hamlet of Sinzig following the conflicts over the ownership interpretation conservation and exhibition of German collections during the Napoleonic period and its aftermath

Museum Skepticism David Carrier,2006-05-31 DIV Prominent art historian looks at the birth of the art museum and contemplates its future as a public institution div **Art of Illusion** Dan Karlholm,2006 To survey art history as a whole was a pressing task for a generation of German scholars around the mid nineteenth century Their projections of a historicist chain of artworks ranged from textual narratives without illustrations to separate picture compendia as well as images of a more allegorical kind Other means with which to picture art history as part of a virtually all encompassing cultural history were the museums of art erected in Germany at the time in Berlin and Munich especially This book deals with practices of representing art history in various media This includes post Hegelian texts and engravings of art history from the 1840s onwards by Franz Kugler Julius Schnorr and others In addition works of art of the late twentieth century by Andy Warhol Anselm Kiefer and others provide opportunities to speculate on the after effects and discursive traces of the old regime Extending the concept of historiography to include not just textual or institutional endeavours but a host of different images as well from reproductive prints to pop paintings and visual archives of the digital era this study is intended to contribute in new ways to a critical historiography of the field of art history and visual culture today **A Realist Theory of Art History** Ian Verstegen,2013-01-03 As the theoretical alignments within academia shift this book introduces a surprising variety of realism to abolish the old positivist theory dichotomy that has haunted Art History Demanding frankly the referential detachment of the objects under study the book proposes a stratified multi causal account of art history that addresses postmodern concerns while saving it from its errors of self refutation Building from the very basic distinction between intransitive being

and transitive knowing objects can be affirmed as real while our knowledge of them is held to be fallible Several focused chapters address basic problems while introducing philosophical reflection into art history These include basic ontological distinctions between society and culture general and special history the discontinuity of cultural objects the importance of definition for special history scales facets and fiat objects as forms of historical structure the nature of evidence and proof historical truth and controversies Stressing Critical Realism as the stratified multi causal approach needed for productive research today in the academy this book creates the subject of the ontology of art history and sets aside a theoretical space for metaphysical reflection thus clarifying the usually muddy distinction between theory methodology and historiography in art history *Critical Terms for Art History, Second Edition* Robert S. Nelson, Richard Shiff, 2010-03-15 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 *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

Marxism and the History of Art Andrew Hemingway, 2006-07-20 This book is the first comprehensive introduction to Marxist approaches to art history Although the aesthetic was a crucial part of Marx and Engels's thought they left no full statement on the arts Although there is an abundant scholarship on Marxist approaches to literature the historiography of the visual arts has been largely neglected This book encompasses a range of influential thinkers and historians including William Morris Mikhail Lifshits Frederick Antal Francis Klingender Max Raphael Meyer Schapiro Walter Benjamin Henri Lefebvre and Arnold Hauser It also addresses the heritage of the New Left In the spirit of Marxism the authors interpret the achievements and limitations of Marxist art history in relation to the historical and political circumstances of its production providing an indispensable introduction to contemporary radical practices in the field

The Architecture of Freedom Hassanaly Ladha, 2019-12-26 Through a radical reading of Hegel's oeuvre The Architecture of Freedom sets forth a theory of open borders centered on a new interpretation of the German philosopher's related conceptions of language and the aesthetic mastery and servitude and subjectivity and the state The book's argument turns on Hegel's identification of Africa as a fluid utopic space enabling the traversal of the East West binary As Hegel's figure for the non historical Africa emerges as the negativity that propels the movement of the dialectic in time Mirroring the shrouded continent's relation to history Kantian architectonics step out of the realm of logic in Hegelian thought and drive the historical unfolding of the aesthetic In a foundational move Hegel hypostatizes the aesthetic entanglement of built and linguistic form as the colossus of Memnon an African warrior memorialized in ancient architecture myth and art Reaching for freedom the Memnon marks the architectonic modality through which the African slave at the telos of history will fulfill the spiritual promise of the human and bring about the politically mature state The book examines the syncretic figure of the Memnon and slave across Hegel's lecture courses the Phenomenology of Spirit the Encyclopedia and the Philosophy of Right Ultimately the book calls for a reassessment of a range of Hegelian philosophemes across disciplines in the humanities This book will be of particular interest to scholars in philosophy postcolonial and African studies political theory architecture and historiography

Between Transcendence and Historicism Brian K. Etter, 2006-06-01 Between Transcendence and Historicism explores Hegel's aesthetics within the larger context of the tradition of theoretical reflection to emphasize its unique ability to account for traditional artistic practice

Arguing that the concept of the ethical is central to Hegel's philosophy of art Brian K Etter examines the poverty of modernist aesthetic theories in contrast to the affirmation by Hegel of the necessity of art. He focuses on the individual arts in greater detail than is normally done for Hegel's aesthetics and considers how the dual constitution of the ethical nature of art can be justified both within Hegel's own philosophical system and in terms of its relevance to the dilemmas of modern social life. Etter concludes that the arts have a responsibility to represent the goodness of existence, the ideal and the ethical life in dignifying the metaxological realm through their beauty.

Hegel J. M. Fritzman, 2014-04-10

GWF Hegel has long been considered one of the most influential and controversial thinkers of the nineteenth century and his work continues to provoke debate in contemporary philosophy. This new book provides readers with an accessible introduction to Hegel's thought offering a lucid and highly readable account of his *Phenomenology of Spirit*, *Science of Logic*, *Philosophy of Nature*, *Philosophy of History* and *Philosophy of Right*. It provides a cogent and careful analysis of Hegel's main arguments, considers critical responses, evaluates competing interpretations and assesses the legacy of Hegel's work for philosophy in the present day. In a comprehensive discussion of the major works J. M. Fritzman considers crucial questions of authorial intent raised by the *Phenomenology of Spirit* and discusses Hegel's conceptions of necessity and of philosophical method. In his presentation of Hegel's *Logic* Fritzman evaluates the claim that logic has no presuppositions and examines whether this endorses a foundationalist or coherentist epistemology. Fritzman goes on to scrutinize Hegel's claims that history represents the progressive realization of human freedom and details how Hegel believes that this is also expressed in art and religion. This book serves as both an excellent introduction to Hegel's wide-ranging philosophy for students as well as an innovative critique which will contribute to ongoing debates in the field.

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Table of Contents Hegels Art History And The Critique Of Modernity

1. Understanding the eBook Hegels Art History And The Critique Of Modernity
 - The Rise of Digital Reading Hegels Art History And The Critique Of Modernity
 - Advantages of eBooks Over Traditional Books
2. Identifying Hegels Art History And The Critique Of Modernity
 - 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 Hegels Art History And The Critique Of Modernity
 - User-Friendly Interface
4. Exploring eBook Recommendations from Hegels Art History And The Critique Of Modernity
 - Personalized Recommendations

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

- 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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