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*Culture,
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Flesh And The Ideal Winckelmann And The Origins Of Art History

Alex Potts



Flesh And The Ideal Winckelmann And The Origins Of Art History:

Flesh and the Ideal Alex Potts, 2000-01-01 Winckelmann's writing has a richness and density that take it well beyond the bounds of the simple rationalist art history and Neo classical art theory with which it is usually associated. He often seems to speak disturbingly directly to our present awareness of the discomfiting ideological and psychic contradictions inherent in supposedly ideal symbolic forms.

Flesh and the Ideal Alex Potts, 1994-05-01 Johann Joachim Winckelmann 1717-1768 one of the most important figures ever to have written about art is considered by many to be the father of modern art history. This book is an intellectual biography of Winckelmann that discusses his magnum opus *History of the Art of Antiquity* in the context of his life and work in Germany and in Rome in the eighteenth century.

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, art iconography and semiology, gender, modernity and postmodernity, deconstruction and museology. More than thirty readings from writers as diverse as Winckelmann, Kant, Gombrich, Warburg, Panofsky, Heidegger, Lisa Tickner, Meyer Schapiro, Jacques Derrida, Mary Kelly, Michel Foucault, Rosalind Krauss, Louis Marin, Margaret Iversen, and Nestor Canclini are brought together, and Donald Preziosi's introductions to each topic provide background information, bibliographies, and critical elucidations of the issues at stake. His own concluding essay is an important and original contribution to scholarship in the field. From the pre-publication reviews: Until now, anthologies about the history of art have tended to be worthy yet inert, plotting a linear evolution from the great precursors, Vasari, Winckelmann, to the founding fathers of the modern discipline, Wolfflin, Riegl, Panofsky, to the achievements and refinements of today's scholarship. The texts that Donald Preziosi has brought together provide something far more challenging: the juxtapositions and alignments between individual essays point the reader towards unresolved problems, ongoing debates, and paths not taken or not taken yet. In place of the consoling tale of intellectual progress, the collection defamiliarizes the whole field and opens up a space for radical reflection on its basic procedures and assumptions. Definitely the best introduction to art history currently available. Professor Norman Bryson, Harvard University. Donald Preziosi has prepared an anthology from the Greek: a collection of flowers of art history. His bouquet contains representatives from the discipline's two hundred year history arranged in standard and innovative methodological categories. Within each, the readings selected provide stimulating congruencies and contradictions that will inspire productive debate and contemplation. But what makes this anthology more than an arresting assemblage is the author's critical stance toward what he has wrought.

His introduction and concluding chapter write around and under the subjects presented emphasizing the art of art history its kinship with modernity's post Enlightenment project and its collaboration with the rise of nationalism Thus the discipline's past is probed and questioned and made relevant for its present and future The whole thereby addresses without healing or concealing the disciplinary ruptures of modernism The book might also have explored further nature of art history's history within the emergent discourse of post colonialism and the globalization of culture Yet the many new perspectives it does offer help to re present the discipline for its readers students teachers and curators for other areas of humanistic inquiry which are being subject to similar critiques and for artists and the larger art community for whom history narrative and an accounting of art's past have once again become vital issues Professor Robert S Nelson Professor of Art History and Chair Committee for the History of Culture University of Chicago Rather than focusing on its Vasarian moment or on the later academic institutionalization of art history in the 19th and 20th centuries Donald Preziosi in *The Art of Art History* constructs a reading of this hegemonic and reductive practice of making the visible legible as one that is inextricably tied to the museographic paradigm of late 18th and early 19th centuries This shift he sees as equivalent in importance to the brought by the invention of perspective But the author goes further than to underline the implication of art history with the premises of modernity he makes a strong case in a vivid and inspiring prose for a tighter equation between art history and modernity an equation grounded in his insightful considerations and meteoric formulations of the epistemological setting rhetorical operations political colonialist aims and schizophrenic yet all invasive aestheticization of knowledge that in the last two centuries have fashioned what we will no longer dare to call the discipline of art history The result is a flamboyant book that offers anything but a celebratory reading of art history It does not constitute an articulation of canonical texts or an up to date menu of art historical currents methods or trends Yet it manages to avoid none of these dimensions Art history is not envisaged as the learned discourse of modernity on a specific class of objects nor is it reduced to a genealogy of outstanding artist subjects and their volatile constellations of contemporary subjects readers It becomes a practice wherein objects and subjects relate and relations often crystallize under the unrecognized aegis of the fetish this Other of art since Preziosi concisely defines art as the anti fetish fetish Far from the fantastic neutrality that is traditionally found in the format of such an historiographic endeavour Preziosi frames his selection of text and threads through them with an array of different strategic voices superimposed to stress a spatial figure he is keen to discern in order to elaborate a strong polemic position that situates art history as an enduring and well disguised fictional genre In the process the author courageously takes on the paradox that is at the core of his project to introduce students to the coming out of art history as art one that is not necessarily meant to be our coming out of it but that certainly well establishes our motives to continue to shake its grounds and its multi storied apparatus Professor Johanne Lamoureux University of Montreal

Art History Michael Hatt, Charlotte Klunk, 2006-04-30 This book provides a lively and stimulating introduction to methodological debates within art history

Offering a lucid account of approaches from Hegel to post colonialism the book provides a sense of art history's own history as a discipline from its emergence in the late eighteenth century to contemporary debates **Painting, Ethics, and**

Aesthetics in Rome Nathaniel B. Jones, 2019-01-24 In the first centuries BCE and CE Roman wall painters frequently placed representations of works of art especially panel paintings within their own mural compositions Nathaniel B Jones argues that the depiction of panel painting within mural ensembles functioned as a meta pictorial reflection on the practice and status of painting itself This phenomenon provides crucial visual evidence for both the reception of Greek culture and the interconnected ethical and aesthetic values of art in the Roman world Roman meta pictures this book reveals not only navigated social debates on the production and consumption of art but also created space on the Roman wall for new modes of expression relating to pictorial genres the role of medium in artistic practice and the history of painting Richly illustrated the volume will be important for anyone interested in the social ethical and aesthetic dimensions of artworks in the ancient Mediterranean and beyond **The Afterlives of Monuments** Deborah Cherry, 2015-09-07 South Asia is famous for its

monuments past and present Monuments have been created destroyed and rescued by competing communities and incoming empires in the making and re making of history identity and memory This collection brings together an international cohort of senior scholars and younger researchers to examine the vast diversity of monuments and conceptions of monuments in South Asia from the 1850s to the present The chapters investigate what constitutes a monument and interrogate the conditions for its survival demise or recycling To explore the afterlives of monuments is to investigate how where when and why monuments have been remodelled re sited destroyed defaced or abandoned It is to investigate the theories of memory history and community as well as new forms of artistic practice and global media As different South Asian communities claim a stake in the making of national religious cultural and local identities and histories the status of monuments and debates about cultural memory have become increasingly urgent This book was published as a special issue of South Asian Studies

Commitment and Compassion , 2015-06-24 The writer scientist philosopher and radical democrat Georg Buchner 1813-1837 occupies a unique place in the cultural legacy of the German speaking countries Born into an epoch of inevitable yet arrested historical transition Buchner produced a small but exceptionally rich body of work This collection of essays in English and in German considers the full spectrum of his writings the political pamphlet Der Hessische Landbote the dramas Danton's Tod Leonce und Lena Woyzeck and the fragmentary narrative Lenz as well as the letters the philosophical lectures on Descartes and Spinoza and the scientific texts The essays examine connections between these works study texts in detail debate ways of editing them and trace their reception in contemporary literature and film The novel readings presented here not only celebrate Buchner on the eve of his bicentenary birthday but also insert this untimely figure into discussions of the revolution restoration dynamic and realism in poetics and politics Egypt, Greece, and Rome Charles Freeman, 2014-03

Regarded as one of the best general histories of the ancient world it is written for the general reader and the student coming

to the subject for the first time and provides a reliable and highly accessible point of entry to the period The 3rd edition has been extensively revised with several chapters rewritten and a wealth of new material added "James Barry, 1741?806: History Painter " Tom Dunne,2017-07-05 Bringing into relief the singularity of Barry s unswerving commitment to his vision for history painting despite adverse cultural political and commercial currents these essays on Barry and his contemporaries offer new perspectives on the painter s life and career Contributors including some of the best known experts in the field of British eighteenth century studies set Barry s works and writings into a rich political and social context particularly in Britain Among other notable achievements the essays shed new light on the influence which Barry s radical ideology and his Catholicism had on his art they explore his relationship with Reynolds and Blake and discuss his aesthetics in the context of Burke and Wollstonecraft as well as Fuseli and Payne Knight The volume is an indispensable resource for scholars of eighteenth century British painting patronage aesthetics and political history **Handbook of Greek Sculpture** Olga Palagia,2019-07-22 The Handbook of Greek Sculpture aims to provide a detailed examination of current research and directions in the field Bringing together an international cast of contributors from Greece Italy France Great Britain Germany and the United States the volume incorporates new areas of research such as the sculptures of Messene and Macedonia sculpture in Roman Greece and the contribution of Greek sculptors in Rome as well as important aspects of Greek sculpture like techniques and patronage The written sources literary and epigraphical are explored in dedicated chapters as are function and iconography and the reception of Greek sculpture in modern Europe Inspired by recent exhibitions on Lysippos and Praxiteles the book also revisits the style and the personal contributions of the great masters **Cultural Histories of the Material World** Peter N. Miller,2013-07-23 All across the humanities fields there is a new interest in materials and materiality This is the first book to capture and study the material turn in the humanities from all its varied perspectives Cultural Histories of the Material World brings together top scholars from all these different fields from Art History Anthropology Archaeology Classics Folklore History History of Science Literature Philosophy to offer their vision of what cultural history of the material world looks like and attempt to show how attention to materiality can contribute to a more precise historical understanding of specific times places ways and means The result is a spectacular kaleidoscope of future possibilities and new perspectives "Painted Men in Britain, 1868?918 " JongwooJeremy Kim,2017-07-05 An original and overdue exploration of the representation of masculinity in British academic art in the late nineteenth and early twentieth centuries Painted Men in Britain 1868 1918 analyzes transgressions of gender and sexuality as represented in paintings by Leighton Sargent Tuke and their contemporaries in the Royal Academy This volume treats paintings as eloquent objects no narratives of which are too elusive to be traced and challenges conventional binaries of masculine versus feminine or heterosexual versus homosexual Consulting not only the paintings themselves but also newspapers journals criticism novels and poetry of the day Painted Men argues against the misconception of British academic art as merely reactionary and even

blind to the dynamism of its own time Instead this art is shown to engage with broader social attitudes and contemporary sexual debates As the book reveals the complexities of specific paintings it illuminates different and competing attitudes toward masculinity and modernity in British art of the period Early Modern Visual Allegory Cristelle Baskins,2017-09-29

The first book in over twenty five years devoted solely to allegory and personification in art history this anthology complements current literary and cultural studies of allegory The volume re examines early modern allegorical imagery in light of crucial material contextual and methodological questions how are allegories conceived for whom and for what purposes Contributors consider a wide range of allegorical representations in the visual arts and material culture of both early modern Europe and the colonial New World 1400 1800 Essays included here examine paintings sculpture prints architecture and the spaces of public ritual while discussing the process and theory of interpretation formation of audiences reception history appropriation and censorship A special focus on the medium of the body in visual allegory unites the volume s diverse materials and methods A New History of the Humanities Rens Bod,2013-11-14 Many histories of science have been written but A New History of the Humanities offers the first overarching history of the humanities from Antiquity to the present There are already historical studies of musicology logic art history linguistics and historiography but this volume gathers these and many other humanities disciplines into a single coherent account Its central theme is the way in which scholars throughout the ages and in virtually all civilizations have sought to identify patterns in texts art music languages literature and the past What rules can we apply if we wish to determine whether a tale about the past is trustworthy By what criteria are we to distinguish consonant from dissonant musical intervals What rules jointly describe all possible grammatical sentences in a language How can modern digital methods enhance pattern seeking in the humanities Rens Bod contends that the hallowed opposition between the sciences mathematical experimental dominated by universal laws and the humanities allegedly concerned with unique events and hermeneutic methods is a mistake born of a myopic failure to appreciate the pattern seeking that lies at the heart of this inquiry A New History of the Humanities amounts to a persuasive plea to give Panini Valla Bopp and countless other often overlooked intellectual giants their rightful place next to the likes of Galileo Newton and Einstein **The Barbarian Invasions** Eric Michaud,2019-12-10 How the history of art begins with the myth of the barbarian invasion the romantic fragmentation of classical eternity The history of art argues ric Michaud begins with the romantic myth of the barbarian invasions Viewed from the nineteenth century the Germanic led invasions of the Roman Empire in the fifth century became the gateway to modernity seen not as a catastrophe but as a release from a period of stagnation renewing Roman culture with fresh northern blood and with new art that was anti Roman and anticlassical Artifacts of art from then on would be considered as the natural product of races and peoples rather than the creation of individuals The myth of the barbarian invasions achieved the fragmentation of classical eternity This narrative Michaud explains inseparable from the formation of nation states and the rise of nationalism in Europe was based on the dual

premise of the homogeneity and continuity of peoples Local and historical particularities became weapons aimed at classicism's universalism The history of art linked its objects with racial groups denouncing or praising certain qualities as Latin or Germanic Thus the predominance of linear elements was thought to betray a southern origin and the painterly a Germanic or northern source Even today Michaud points out it is said that art best embodies the genius of peoples In the globalized contemporary art market the ethnic provenance of works categorized for example as African American Latino or Native American creates added value The market displays the same competition among races that was present at the foundation of art history as a discipline

Futures & Ruins Nina L. Dubin, Hubert Robert, 2010 In this timely and provocative study Hubert Robert's paintings of urban ruins are interpreted as manifestations of a new consciousness of time one shaped by the uncertainties of an economy characterized by the dread inducing expansion of credit frenzied speculation on the stock exchange and bold ventures in real estate As the favored artist of an enterprising Parisian elite Robert is a prophetic case study of the intersections between aesthetics and modernity's dawning business culture At the center of this lively narrative lie Robert's depictions of the ruins of Paris macabre and spectacular paintings of fires and demolitions created on the eve of the French Revolution Drawing on a vast range of materials *Futures Ruins* understands these artworks as harbingers of a modern appetite for destruction The paintings are examined as expressions of the pleasures and perils of a risk economy This captivating account lavishly illustrated with rarely reproduced objects recovers the critical significance of the eighteenth century cult of ruins and of Robert's art for our times

Observations on the Letter of Monsieur Mariette Giovanni Battista Piranesi, 2002 An impassioned plea for a Roman Style eclecticism that draws freely on all artistic forms and traditions Piranesi's *Observations* anticipates the contemporary debate between devotees of a rational minimal architecture and advocates of an architecture rich in ornament and historical references

BOOK JACKET Thamyris Vol 1.2 Nanny M. W. de Vries, Jan Best, Modernity's Classics Sarah C. Humphreys, Rudolf G Wagner, 2013-02-11 This book presents critical studies of modern reconfigurations of conceptions of the past of the classical and of national heritage Its scope is global China India Egypt Iran Judaism the Greco Roman world and inter disciplinary textual philology history of art and architecture philosophy gardening Its emphasis is on the complexity of the modernization process and of reactions to it ideas and technologies travelled from India to Iran and from Japan to China while reactions show tensions between museumization and the recreation of presence It challenges readers to rethink the assumptions of the disciplines in which they were trained

Down from Olympus Suzanne L. Marchand, 2020-06-30 Since the publication of Eliza May Butler's *Tyranny of Greece* over Germany in 1935 the obsession of the German educated elite with the ancient Greeks has become an accepted if severely underanalyzed cliché In *Down from Olympus* Suzanne Marchand attempts to come to grips with German Graecophilia not as a private passion but as an institutionally generated and preserved cultural trope The book argues that nineteenth century philhellenes inherited both an elitist normative aesthetics and an ascetic scholarly ethos from their Romantic

predecessors German neohumanists promised to reconcile these intellectual commitments and by so doing to revitalize education and the arts Focusing on the history of classical archaeology Marchand shows how the injunction to imitate Greek art was made the basis for new state funded cultural institutions Tracing interactions between scholars and policymakers that made possible grand scale cultural feats like the acquisition of the Pergamum Altar she underscores both the gains in specialized knowledge and the failures in social responsibility that were the distinctive products of German neohumanism This book discusses intellectual and institutional aspects of archaeology and philhellenism giving extensive treatment to the history of prehistorical archaeology and German orientalism Marchand traces the history of the study excavation and exhibition of Greek art as a means to confront the social cultural and political consequences of the specialization of scholarship in the last two centuries

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