

# Discovering Art History Chapter 1

[Art History I Art History: a Very Short Introduction](#) [Writing Art History](#) [Barron's AP Art History](#) [Understand Art History](#) [Art, History, and Anachronic Interventions Since 1990](#) [The Philosophy of Art History \(Routledge Revivals\)](#) [Methods and Theories of Art History](#) [Art History For Dummies](#) [The Books that Shaped Art History: From Gombrich and Greenberg to Alpers and Krauss](#) [The History of Art: A Global View: Prehistory to 1500](#) [Art History: The Basics](#) [The Architecture of Art History](#) [Rethinking Art History](#) [The New Art History](#) [Thinking About Art](#) [How to Write Art History](#) [Art History After Modernism](#) [Explanation and Value in the Arts](#) [Art History](#) [The Routledge Companion to Digital Humanities and Art History](#) [Art History and Its Institutions](#) [Art History and Its Institutions](#) [Comparativism in Art History](#) [Histories of Conservation and Art History in Modern Europe](#) [Art's Agency and Art History](#) [Art History, After Sherrie Levine](#) [Raman Spectroscopy in Archaeology and Art History](#) [Feminism and Art History Now](#) [Women Writing Art History in the Nineteenth Century](#) [Look Again! Race-ing Art History](#) [The End of Diversity in Art Historical Writing](#) [Disability and Art History](#) [The Insider's Complete Guide to AP Art History](#) [The Language of Art History](#) [The Practice of Persuasion](#) [Art History Portables](#) [The Future History of Contemporary Chinese Art](#) [American Art History: Volume II](#)

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**American Art History: Volume II** Jun 23 2019 Through engaging newspaper articles and funny illustrations, American Art: Volume II introduces students in grades 3rd - 8th to 32 more fascinating pieces of art. Arranged chronologically this book picks up where American Art: Volume I left off and continues to acquaint students with American art by exploring the art of: Thomas Cole John James Audubon Edward Hicks Ammi Phillips George Catlin George Caleb Bingham Frederic Remington Winslow Homer James McNeil Whistler Thomas Eakins John Singer Sargent Mary Cassatt Edward Hopper Max Weber Dorothy Lange Georgia O'Keeffe. In addition to educational and entertaining articles, each chapter in American Art: Volume III also contains two forgery games to encourage students to investigate the paintings further.

[The Language of Art History](#) Oct 27 2019 Each of the chapters in this volume is a response to theoretical and practical questions regarding the relationship between the art object and language in art history. Accessible to readers of all social science disciplines, the issues discussed challenge the boundaries to thought that some contemporary theorizing sustains.

[Barron's AP Art History](#) Jul 29 2022 This completely updated and revised review guide will help Advanced Placement students learn everything they need to know about the redesign of the Art History course. Emphasis has been placed on ensuring student success in view of the redesigned curriculum, the newly structured exam, and the innovative scoring criteria. Comprehensive preparation for the AP Art History test includes: A diagnostic test and two full-length model tests with all questions answered and explained Art history review describes major artists and art movements Additional chapters on art outside of the European tradition Multiple-choice questions and practice essays follow every chapter With Barron's AP Art History, students will get all the information they need to score a 5 on the Advanced Placement test.

[The Practice of Persuasion](#) Sep 26 2019 This sequel to *The Practice of Theory* stresses the continued need for self-reflective awareness in art historical writing. Offering a series of meditations on the discipline of art history in the context of contemporary critical theory, Moxey addresses such central issues as the status of the canon, the nature of aesthetic value, and the character of historical knowledge. The chapters are linked by a common interest in, even fascination with, the paradoxical power of narrative and the identity of the authorial voice. Moxey maintains that art history is a rhetoric of persuasion rather than a discourse of truth. Each chapter in *The Practice of Persuasion* attempts to demonstrate the paradoxes inherent in a genre that—while committed to representing the past—must inevitably bear the imprint of the present. In Moxey's view, art history as a discipline is often unable to recognize its status as a regime of truth that produces historically determined meanings and so continues to act as if based on a universal aesthetic foundation. His new book should enable art historians to engage with the past in a manner less determined by tradition and more responsive to contemporary values and aspirations.

[Race-ing Art History](#) Mar 01 2020 First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

[The Books that Shaped Art History: From Gombrich and Greenberg to Alpers and Krauss](#) Jan 23 2022 An exemplary survey that reassesses the impact of the most important books to have shaped art history through the twentieth century Written by some of today's leading art historians and curators, this new collection provides an invaluable road map of the field by comparing and reexamining canonical works of art history. From Émile Mâle's magisterial study of thirteenth-century French art, first published in 1898, to Hans Belting's provocative *Likeness and Presence: A History of the Image before the Era of Art*, the book provides a concise and insightful overview of the history of art, told through its most enduring literature. Each of the essays looks at the impact of a single major book of art history, mapping the intellectual development of the writer under review, setting out the premises and argument of the book, considering its position within the broader field of art history, and analyzing its significance in the context of both its initial reception and its afterlife. An introduction by John-Paul Stonard explores how art history has been forged by outstanding contributions to scholarship, and by the dialogues and ruptures between them.

**Disability and Art History** Dec 30 2019 This is the first book of its kind to feature interdisciplinary art history and disability studies scholarship. Art historians have traditionally written about images of figures with impairments and artworks by disabled artists, without integrating disability studies scholarship, while many disability studies scholars discuss works of art, but do not necessarily incorporate art historical research and methodology. The chapters in this volume emphasize a shift away from the medical model of disability that is often scrutinized in art history by considering the social model and representations of disabled figures from a range of styles and periods, mostly from the twentieth century. Topics addressed include visible versus invisible impairments; scientific, anthropological, and vernacular images of disability; and the theories and implications of looking/staring versus gazing. They also explore ways in which art responds to, envisions, and at times stereotypes and pathologizes disability. The insights offered in this book contextualize understanding of disability historically, as well as in terms of medicine, literature, and visual culture.

[How to Write Art History](#) Jun 15 2021 An invaluable handbook, *How to Write Art History* enables students to get the most from their art history course. In a clear and engaging style, Anne D'Alleva empowers readers to approach their coursework with confidence and energy. The book introduces two basic art historical methods - formal analysis and contextual analysis - revealing how to use these methods in writing papers and in class discussion. The common strengths and weaknesses of an art history essay are highlighted by using real examples of written work, and at each stage of the writing process D'Alleva offers valuable advice on developing an argument convincingly. In addition, she explains the most effective methods of note-taking and outlines strategies for reviewing images - essential tools when preparing for an exam. Providing a fascinating view of the study of art history within its historical context, this book will be particularly helpful for those considering a career in this rewarding discipline.

[Art History Portables](#) Aug 25 2019 ALERT: Before you purchase, check with your instructor or review your course syllabus to ensure that you select the correct ISBN. Several versions of Pearson's MyLab & Mastering products exist for each title, including customized versions for individual schools, and registrations are not transferable. In addition, you may need a CourseID, provided by your instructor, to register for and use Pearson's MyLab & Mastering products. Packages Access codes for Pearson's MyLab & Mastering products may not be included when purchasing or renting from companies other than Pearson; check with the seller before completing your purchase. Used or rental books If you rent or purchase a used book with an access code, the access code may have been redeemed previously and you may have to purchase a new access code. Access codes Access codes that are purchased from sellers other than Pearson carry a higher risk of being either the wrong ISBN or a previously redeemed code. Check with the seller prior to purchase.

-- The most student-friendly, contextual, and inclusive survey is now personalized, digital, and mobile for today's students. *Art History* 5th edition continues to balance formal analysis with contextual art history in order to engage a diverse student audience. Authors Marilyn Stokstad and Michael Cothren- both scholars as well as teachers- share a common vision that survey courses should be filled with as much enjoyment as learning, and that they should foster an enthusiastic, as well as an educated, public for the visual arts. This revision is the strongest and most comprehensive learning program for measuring student progress and improving student success in attaining the outcomes and goals of the art history survey course. Not only does the text address four overarching goals of the survey course, the new MyArtsLab further develops and reinforces these outcomes and skills with market-leading learning tools such as personalized study plans for each student and multimedia assets geared towards addressing different learning styles and abilities, such as chapter audio, student videos, Closer Looks, architectural panoramas and much more. The end result is a complete learning program designed to increase students' success with a personalized, digital and a highly mobile learning experience. A better teaching and learning experience This program will provide a better teaching and learning

experience—for you and your students. Here's how: Personalize Learning -- MyArtsLab is an online homework, tutorial, and assessment program. It helps students prepare for class and instructors gauge individual and class performance. Go Digital - Pearson Custom eText provides instructors and students with a whole new online customizable learning experience. Go Mobile - Make learning easy and convenient with our on-the-go eTexts and key learning applications. Improve Critical Thinking - Key Learning Outcomes encourage students to think critically about visual arts as part of the larger world. Engage Students - Updated scholarship, MyArtsLab, and the readability of the text provide a wonderful engaging student experience. Support Instructors - With a wealth of online resources, instructors have videos, images, and teaching support materials to create a dynamic, engaging course. If you want just Art History Portable Book 2 with MyArtsLab order the ISBN below: 0205949339 / 9780205949335 Art History, Portable Book 2 Plus NEW MyArtsLab with eText -- Access Card Package Package consists of: 0205206565 / 9780205206568 NEW MyArtsLab with Pearson eText -- Valuepack Access Card 0205873774 / 9780205873777 Art History Portable Book 2 If you want the complete Art History with MyArtsLab order the ISBN below: 0205949487 / 9780205949489 Art History Plus NEW MyArtsLab with eText -- Access Card Package Package consists of: 0205206565 / 9780205206568 NEW MyArtsLab with Pearson eText -- Valuepack Access Card 0205873472 / 9780205873470 Art History

*Art History For Dummies* Feb 21 2022 Ready to discover the fascinating world of art history? Let's (Van) Gogh! Fine art might seem intimidating at first. But with the right guide, anyone can learn to appreciate and understand the stimulating and beautiful work of history's greatest painters, sculptors, and architects. In *Art History For Dummies*, we'll take you on a journey through fine art from all eras, from Cave Art to the Colosseum, and from Michelangelo to Picasso and the modern masters. Along the way, you'll learn about how history has influenced art, and vice versa. This updated edition includes: Brand new material on a wider array of renowned female artists Explorations of the Harlem Renaissance, American Impressionism, and the Precisionists Discussions of art in the 20th and 21st centuries, including Dadaism, Constructivism, Surrealism, and today's eclectic art scene Is there an exhibition in your town you want to see? Prep before going with *Art History For Dummies* and show your friends what an Art Smartie you are. An unbeatable reference for anyone looking to build a foundational understanding of art in a historical context, *Art History For Dummies* is your personal companion that makes fine art even finer!

*Art, History, and Anachronic Interventions Since 1990* May 27 2022 This book examines contemporary artistic practices since 1990 that engage with, depict, and conceptualize history. Examining artworks by Kader Attia, Yael Bartana, Zarina Bhimji, Michael Blum, Matthew Buckingham, Tacita Dean, Harun Farocki and Andrei Ujica, Omer Fast, Andrea Geyer, Liam Gillick and Philippe Parreno, Hiwa K, Amar Kanwar, Bouchra Khalili, Deimantas Narkevicius, Wendelien van Oldenborgh, Walid Raad, Dierk Schmidt, Erika Tan, and Apichatpong Weerasethakul, *Art, History, and Anachronic Interventions* since 1990 undertakes a thorough methodological reexamination of the contribution of art to history writing and to its theoretical foundations. The analytical instrument of anachrony comes to the fore as an experimental method, as will (para)fiction, counterfactual history, testimonies, ghosts and spectres of the past, utopia, and the "juridification" of history. Eva Kernbauer argues that contemporary art—developing its own conceptual approaches to temporality and to historical research—offers fruitful strategies for creating historical consciousness and perspectives for political agency. The book will be of interest to scholars working in art history, historiography, and contemporary art.

*The New Art History* Aug 18 2021 In this excellent book, Jonathan Harris explores the fundamental changes which have occurred both in the institutions and practice of art history over the last thirty years.

*Thinking About Art* Jul 17 2021 Thinking about Art explores some of the greatest works of art and architecture in the world through the prism of themes, instead of chronology, to offer intriguing juxtapositions of art and history. The book ranges across time and topics, from the Parthenon to the present day and from patronage to ethnicity, to reveal art history in new and varied lights. With over 200 colour illustrations and a wealth of formal and contextual analysis, *Thinking about Art* is a companion guide for art lovers, students and the general reader, and is also the first A-level Art History textbook, written by a skilled and experienced teacher of art history, Penny Huntsman. The book is accompanied by a companion website at [www.wiley.com/go/thinkingaboutart](http://www.wiley.com/go/thinkingaboutart).

*Women Writing Art History in the Nineteenth Century* May 03 2020 This book examines women's art writing in the nineteenth century, challenging the idea of art history as a masculine intellectual field.

*Writing Art History* Aug 30 2022 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.

*Raman Spectroscopy in Archaeology and Art History* Jul 05 2020 Volume 1. Raman spectroscopy allows the non-destructive examination of objects of archaeological and historical importance to characterise their chemical composition and structure and help determine their provenance. The authors give an explanation of Raman spectroscopy and an introduction to the techniques used. Seventeen case studies are given to show work on: dyes and pigments; artefacts; biological materials and degradation; and jewellery and precious stones. It also describes a database of 74 Raman spectra of standard minerals of relevance to metal corrosion, stained glass, and prehistoric rock art.

*Rethinking Art History* Sep 18 2021 A general overview of the theoretical and institutional history of the discipline of art history. Refuting the image of art history as a discipline in crisis, Preziosi asserts that many of the dilemmas and contradictions of art history today are not new but can be traced back to problems surrounding the founding of the discipline, its institutionalization, and its academic expansion since the 1870s. "Donald Preziosi has written a timely and incisive study of the methods and assumptions of art history in the modern period. As the book unfolds, one realizes that art history was never as unitary and monolithic as the phrase 'the discipline of art history' suggests, but is in fact a complicated and highly contradictory range of practices whose disciplinary coherence may be more mythical than real. This is a deliberately discomforting book; however, for its clear-sightedness, rigor, and wit, it is a book to be welcomed by everyone concerned with the present condition and future direction of visual studies."--Norman Bryson, Harvard University "An important and courageous book, *Rethinking Art History* is a rigorous and original contribution to the current post-structuralist and postmodernist debates in cultural studies here and abroad."--Steven Z. Levine, Bryn Mawr College "Through this kind of reading of the discourse of art history, Preziosi provides some acute analysis of the metaphors and stratagems which continue to discipline the discipline of art history."

*The History of Art: A Global View: Prehistory to 1500* Dec 22 2021 A more global, flexible way to teach art history

*Art History and Its Institutions* Dec 10 2020 *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.

*The Routledge Companion to Digital Humanities and Art History* Feb 09 2021 *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.

*The Insider's Complete Guide to AP Art History* Nov 28 2019 The redesigned AP Art History Framework contains a challenging list of 250 required works of art. The units on Africa, West and Central Asia, South, East, and Southeast Asia, the Pacific, and Global Contemporary pose a particular problem. Existing textbooks and review books provide limited coverage that includes either short paragraphs or a list of bullet points. In addition, many AP Art History courses must rush to cover these works of art. Beyond the European Tradition with Global Contemporary is designed to provide concise, clear, and interesting narratives for each of the 84 works in Content Areas 6 - 10. Each narrative begins with a quarter page picture of the required image. The essay then describes the work's form, function, context, and content. In addition, each narrative concludes with a Making Connection feature linking the work to other required works. For example, the Making Connections feature for *Travelers among Mountains and Streams* compares Fan Kuan's use of shifting perspective with Bruegel's use of linear perspective in *Hunters in the Snow*. The volume concludes with 80 realistic multiple-choice practice questions testing key points about the works covered in this volume. A distinctive glossary provides concise definitions along with relevant examples from the required list of 250 works.

*Art History* Mar 13 2021 The most student-friendly, contextual, and inclusive survey is now personalized, digital, and mobile for today's students. *Art History* 5th edition continues to balance formal analysis with contextual art history in order to engage a diverse student audience. Authors Marilyn Stokstad and Michael Cothren—both scholars as well as teachers—share a common vision that survey courses should be filled with as much enjoyment as learning, and that they should foster an enthusiastic, as well as an educated, public for the visual arts. This revision is the strongest and most comprehensive learning program for measuring student progress and improving student success in attaining the outcomes and goals of the art history survey course. Not only does the text address four overarching goals of the survey course, the new MyArtsLab further develops and reinforces these outcomes and skills with market-leading learning tools such as personalized study plans for each student and multimedia assets geared towards addressing different learning styles and abilities, such as chapter audio, student videos, Closer Looks, architectural panoramas and much more. The end result is a complete learning program designed to increase students' success with a personalized, digital and a highly mobile learning experience. A better teaching and learning experience This program will provide a better teaching and learning experience—for you and your students. Here's how: Personalize Learning – MyArtsLab is an online homework, tutorial, and assessment program. It helps students prepare for class and instructors gauge individual and class performance. Go Digital — Pearson Custom eText provides instructors and students with a whole new online customizable learning experience. Go Mobile — Make learning easy and convenient with our on-the-go eTexts and key learning applications. Improve Critical Thinking —

Key Learning Outcomes encourage students to think critically about visual arts as part of the larger world. Engage Students — Updated scholarship, MyArtsLab, and the readability of the text provide a wonderful engaging student experience. Support Instructors — With a wealth of online resources, instructors have videos, images, and teaching support materials to create a dynamic, engaging course. NOTE: MyArtsLab does not come automatically packaged with this text. If you want just Art History Volume 1 with MyArtsLab order the ISBN below: 0205955509 / 9780205955503 Art History, Volume 1 Plus NEW MyArtsLab with eText -- Access Card Package Package consists of: 0205206565 / 9780205206568 NEW MyArtsLab with Pearson eText -- Valuepack Access Card 0205873480 / 9780205873487 Art History Volume 1 If you want the complete Art History with MyArtsLab order the ISBN below: 0205949487 / 9780205949489 Art History Plus NEW MyArtsLab with eText -- Access Card Package Package consists of: 0205206565 / 9780205206568 NEW MyArtsLab with Pearson eText -- Valuepack Access Card 0205873472 / 9780205873470 Art History

**The End of Diversity in Art Historical Writing** Jan 29 2020 The End of Diversity in Art Historical Writing is the most globally informed book on world art history, drawing on research in 76 countries. In addition some chapters have been crowd sourced: posted on the internet for comments, which have been incorporated into the text. It covers the principal accounts of Eurocentrism, center and margins, circulations and atlases of art, decolonial theory, incommensurate cultures, the origins and dissemination of the "October" model, problems of access to resources, models of multiple modernisms, and the emergence of English as the de facto lingua franca of art writing.

**The Architecture of Art History** Oct 20 2021 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.

**Art History: a Very Short Introduction** Sep 30 2022 Art history encompasses the study of the history and development of painting, sculpture and the other visual arts. In this Very Short Introduction, Dana Arnold presents an introduction to the issues, debates, and artefacts that make up art history. Beginning with a consideration of what art history is, she explains what makes the subject distinctive from other fields of study, and also explores the emergence of social histories of art (such as Feminist Art History and Queer Art History). Using a wide range of images, she goes on to explore key aspects of the discipline including how we write, present, read, and look at art, and the impact this has on our understanding of art history. This second edition includes a new chapter on global art histories, considering how the traditional emphasis on periods and styles in art originated in western art and can obscure other critical approaches and artwork from non-western cultures. Arnold also discusses the relationship between art and history, and the ways in which art can tell a different history from the one narrated by texts. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

**Art History and Its Institutions** Jan 11 2021 "What is art history? The answer depends on who asks the question. Museum staff, academics, art critics, collectors, dealers and artists themselves all stake competing claims to the aims, methods, and history of art history. Dependent on and sustained by different - and often competing - institutions, art history remains a multi-faceted field of study. *Art History and Its Institutions* focuses on the professional and institutional formation of art history, showing how the discourses that shaped its creation continue to define the field today. Grouped into three sections, articles examine the sites where art history is taught and studied, the role of institutions in conferring legitimacy, the relationship between modernism and art history, and the systems that define and control it. From museums and universities to law courts and photography studios, the contributors explore a range of different institutions, revealing the complexity of their interaction and their impact on the discipline of art history." --BOOK JACKET.

**Histories of Conservation and Art History in Modern Europe** Oct 08 2020 This book traces the development of scientific conservation and technical art history. It takes as its starting point the final years of the nineteenth century, which saw the establishment of the first museum laboratory in Berlin, and ground-breaking international conferences on art history and conservation held in pre-World-War-I Germany. It follows the history of conservation and art history until the 1940s when, from the ruins of World War II, new institutions such as the Istituto Centrale del Restauro emerged, which would shape the post-war art and conservation world. The book will be of interest to scholars working in art history, conservation history, historiography, and history of science and humanities.

**The Philosophy of Art History (Routledge Revivals)** Apr 25 2022 First published in 1959, this book is concerned with the methodology of art history, and so with questions about historical thinking; it enquires what scientific history of art can accomplish, what are its mean and limitations? It contains philosophical reflections on history and begins with chapters on the scope and limitations of a sociology of art, and the concept of ideology in the history of art. The chapter on the concept of "art history without names" occupies the central position in the book — thoroughly discussing the basic philosophical outlook for the whole work. There are also further chapters on psychoanalysis, folk art and popular art. The chapter on the role of convention in the history of art points the way for further study.

**Art History I** Nov 01 2022 This textbook is a compilation of articles written by instructors for universities around the country. The "Licenses and Attributions" section at the end of each chapter identifies the contributors.

**Art History. After Sherrie Levine** Aug 06 2020 For this in-depth examination of artist Sherrie Levine, Howard Singerman surveys a broad range of sources to assess an artist whose work was understood from the outset to oppose the values of the art world in the 1980s but who, by the end of the decade, was exhibiting in some of the most successful commercial galleries in New York.

**Methods and Theories of Art History** Mar 25 2022 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.

**Art History After Modernism** May 15 2021 "Art history after modernism" does not only mean that art looks different today; it also means that our discourse on art has taken a different direction, if it is safe to say it has taken a direction at all. So begins Hans Belting's brilliant, iconoclastic reconsideration of art and art history at the end of the millennium, which builds upon his earlier and highly successful volume, *The End of the History of Art?*. "Known for his striking and original theories about the nature of art," according to the Economist, Belting here examines how art is made, viewed, and interpreted today. Arguing that contemporary art has burst out of the frame that art history had built for it, Belting calls for an entirely new approach to thinking and writing about art. He moves effortlessly between contemporary issues—the rise of global and minority art and its consequences for Western art history, installation and video art, and the troubled institution of the art museum—and questions central to art history's definition of itself, such as the distinction between high and low culture, art criticism versus art history, and the invention of modernism in art history. Forty-eight black and white images illustrate the text, perfectly reflecting the state of contemporary art. With *Art History after Modernism*, Belting retains his place as one of the most original thinkers working in the visual arts today.

**Feminism and Art History Now** Jun 03 2020 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.

**The Future History of Contemporary Chinese Art** Jul 25 2019 A revelatory reclaiming of five iconic Chinese artists and their place in art history During the 1980s and 1990s, a group of Chinese artists (Zhang Xiaogang, Wang Guangyi, Sui Jianguo, Zhang Peili, and Lin Tianmiao) ascended to new heights of international renown. Even as their fame increased, they came to be circumscribed by simplistic Western interpretations of their artworks as social and political critiques, a perspective that privileged stories of dissidence over deep engagement with the art itself. Through in-depth case studies of these five artists, Peggy Wang offers a corrective to previous appraisals, demonstrating how their works address fundamental questions about the forms, meanings, and possibilities of art. By the end of the 1980s, Chinese artists were scrutinizing earlier waves of Western influence and turning instead to their own heritage and culture to forge their own future histories. As the national trauma of the 1989 Tiananmen Square massacre converged with the mounting expansion of the global art world, these artists turned to art as a profoundly generative site for grappling with their place in the world. Wang demonstrates how they consciously and energetically sought to make their own ideas about art and art history visible in contemporary art. Wang's argument is informed by extensive primary research, including close examination of the artworks, analysis of Chinese language documents and archives, and deeply personal interviews with the artists. Their words uncover layers of meaning previously obscured by the popular and often recycled assessments that many of these works have received until now. Beyond Wang's reinterpretation of these individual artists, she contributes to an urgent conversation on the future direction of art history: how do we map engagements between art from different parts of the world that are embedded within different art histories? What does it mean for histories of contemporary art—and art history more generally—to be inclusive? The new understandings offered in this book can and

should be engaged when considering current hierarchies in histories of Chinese art, the global art world, and the intersections between them.

**Look Again!** Apr 01 2020 "This handbook is designed to accompany the major textbooks used in the art history survey, presenting various methods for analysis of art as well as extensive tips on writing about art. Professor Anne D'Alleva created this handbook to accompany the major textbooks used in art history survey courses. Because the main survey texts focus on the artworks themselves, she saw the need for a complementary handbook that introduces students to the methodologies of art history in an open, accessible way. Look! discusses basic art historical practices, such as visual and contextual analysis, and provides guidelines for writing papers and taking examinations in art history. It provides a short history of the discipline and provides links to related academic disciplines to provide students with a sense of intellectual context for their work."--Publisher's website.

**Art's Agency and Art History** Sep 06 2020 Art's Agency and Art History re-articulates the relationship of the anthropology of art to key methodological and theoretical approaches in art history, sociology, and linguistics. Explores important concepts and perspectives in the anthropology of art Includes nine groundbreaking case studies by an internationally renowned group of art historians and art theorists Covers a wide range of periods, including Bronze-Age China, Classical Greece, Rome, and Mayan, as well as the modern Western world Features an introductory essay by leading experts, which helps clarify issues in the field Includes numerous illustrations

**Understand Art History** Jun 27 2022 Is this the right book for me? Are you interested in art? Do you want to develop your own opinions? Would you like to get more out of your visits to galleries and exhibitions? Art History: Teach Yourself is a comprehensive and unpretentious guide that will ensure you gain a solid grounding in this fascinating subject. It begins by asking the fundamental question, 'what exactly is art?' before delving into the main historical approaches and interpretations, such as formalism, postmodernism and context. The different art periods, styles and genres are all considered in detail and illustrated with well-known examples, as are painting techniques and the way in which art is presented in museums and galleries. So, whether you are preparing for a course in art history or just want to gain confidence in your own opinions, this is the book for you. Understand Art History includes: Chapter 1: What is art and what is art history? Art: different things in different times and places Artistic status What is a 'good' painting Chapter 2: Judging by appearances Formalism: What it means Formalism and art history Chapter 3: Looking beyond the picture frame Art in context The life of the artist: biography Representing gender . Chapter 4: Art today: contemporary ways of looking Where to start? Postmodernism and art histories Seeing difference: non-Western art Chapter 5: Art in museums and galleries: spectacle and display The art museum experience The art exhibition and the 'blockbuster' show Museums and exhibitions: other meanings Chapter 6: Categorizing the history of art Art periods and styles Painting materials and techniques Finding out more: what to look for Learn effortlessly with a new easy-to-read page design and interactive features: Not got much time? One, five and ten-minute introductions to key principles to get you started. Author insights Lots of instant help with common problems and quick tips for success, based on the author's many years of experience. Test yourself Tests in the book and online to keep track of your progress. Extend your knowledge Extra online articles to give you a richer understanding of the subject. Five things to remember Quick refreshers to help you remember the key facts. Try this Innovative exercises illustrate what you've learnt and how to use it.

**Explanation and Value in the Arts** Apr 13 2021 An interdisciplinary study of explanation and the construction of value regarding works of literature and painting.

**Comparativism in Art History** Nov 08 2020 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.

**Art History: The Basics** Nov 20 2021 Art History: The Basics is a concise and accessible introduction for the general reader and the undergraduate approaching the history of art for the first time at college or university. It will give you answers to questions like: What is art and art history? What are the main methodologies used to understand art? How have ideas about form, sex and gender shaped representation? What connects art with psychoanalysis, semiotics and Marxism? How are globalization and postmodernism changing art and art history? Each chapter introduces key ideas, issues and debates in art history, including information on relevant websites and image archives. Fully illustrated with an international range of artistic examples, Art History: The Basics also includes helpful subject summaries, further ideas for reading in each chapter, and a useful glossary for easy reference.