

Art History And Its Methods Fernie

Making Art History is a collection of essays by contemporary scholars on the practice and theory of art history as it responds to institutions as diverse as art galleries and museums, publishing houses and universities, school boards and professional organizations, political parties and multinational corporations. The text is split into four thematic sections, each of which begins with a short introduction from the editor, the sections include: *Border Patrols*, addresses the artistic canon and its relationship to the ongoing 'war on terror', globalization, and the rise of the Belgian nationalist party. *The Subjects of Art History*, questions whether 'art' and 'history' are really what the discipline seeks to understand. *Instituting Art History*, concerns art history and its relation to the university and raises questions about the mission, habits, ethics and limits of university today. *Old Master, New Institutions*, shows how art history and the museum respond to nationalism, corporate management models and the 'culture wars'.

During the period in which Expressionist artists were active in central Europe, art historians were producing texts which also began to be characterized evocatively as 'expressionist', yet the notion of an expressionist art history has yet to be fully explored in historiographic studies of the discipline. This anthology offers a cross-section of noteworthy art history texts that have been described as expressionist, along with critical commentaries by an international group of scholars. Written between 1912 and 1933, the primary sources have been selected from the published scholarship of both recognized and less-familiar figures in the field's Germanic tradition: Wilhelm Worringer, Fritz Burger, Ernst Heidrich, Max Dvor? Heinrich W?lfflin, and Carl Einstein. Translated here for the first time, these examples of an expressionist turn in art history, along with their secondary analyses and the book's introduction, offer a productive lens through which to re-examine the practice and theory of art history in the early twentieth century.

A pathbreaking history of art that uses digital research and economic tools to reveal enduring inequities in the formation of the art historical canon *Painting by Numbers* presents a groundbreaking blend of art historical and social scientific methods to chart, for the first time, the sheer scale of nineteenth-century artistic production. With new quantitative evidence for more than five hundred thousand works of art, Diana Seave Greenwald provides fresh insights into the nineteenth century, and the extent to which art historians have focused on a limited—and potentially biased—sample of artwork from that time. She addresses long-standing questions about the effects of industrialization, gender, and empire on the art world, and she models more expansive approaches for studying art history in the age of the digital humanities. Examining art in France, the United States, and the United Kingdom, Greenwald features datasets created from indices and exhibition catalogs that—to date—have been used primarily as finding aids. From this body of information, she reveals the importance of access to the countryside for painters showing images of nature at the Paris Salon, the ways in which time-consuming domestic responsibilities pushed women artists in the United States to work in lower-prestige genres, and how images of empire were largely absent from the walls of London's Royal Academy at the height of British imperial power. Ultimately, Greenwald considers how many works may have been excluded from art historical inquiry and shows how data can help reintegrate them into the history of art, even after such pieces have disappeared or faded into obscurity. Upending traditional perspectives on the art historical canon, *Painting by Numbers* offers an innovative look at the nineteenth-century art world and its legacy. This is the third volume in *The Art Seminar*, James Elkin's series of conversations on art and visual studies. *Is Art History Global?* stages an international conversation among art historians and critics on the subject of the practice and responsibility of global thinking within the discipline. Participants range from Keith Moxey of Columbia University to Cao Yiqiang, Ding Ning, Cuautemoc Medina, Oliver Debroise, Renato Gonzalez Mello, and other scholars.

The Challenge of Aboriginal Art

Collected Essays

Making Art History in Europe After 1945

Making Art History

From Connoisseurship to Iconology and Kulturgeschichte

Art Education in a Postmodern World

A History of Art History

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.

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

When it was first released in 1962, *The Shape of Time* presented a radically new approach to the study of art history. Drawing upon new insights in fields such as anthropology and linguistics, George Kubler replaced the notion of style as the basis for histories of art with the concept of historical sequence and continuous change across time. Kubler's classic work is now made available in a freshly designed edition. "The Shape of Time is as relevant now as it was in 1962. This book, a sober, deeply introspective, and quietly thrilling meditation on the flow of time and space and the place of objects within a larger continuum, adumbrates so many of the critical and theoretical concerns of the late twentieth and early twenty-first century. It is both appropriate and necessary that it re-appear in our consciousness at this time."—Edward J. Sullivan, New York University This book will be of interest to all students of art history and to those concerned with the nature and theory of history in general. In a study of formal and symbolic durations the author presents a

radically new approach to the problem of historical change. Using new ideas in anthropology and linguistics, he pursues such questions as the nature of time, the nature of change, and the meaning of invention. The result is a view of historical sequence aligned on continuous change more than upon the static notion of style—the usual basis for conventional histories of art. A carefully reasoned and brilliantly suggestive essay in defense of the view that the history of art can be the study of formal relationships, as against the view that it should concentrate on ideas of symbols or biography.—Harper's. It is a most important achievement, and I am sure that it will be studied for many years in many fields. I hope the book upsets people and makes them reformulate.—James Ackerman. In this brief and important essay, George Kubler questions the soundness of the stylistic basis of art historical studies. . . . The Shape of Time ably states a significant position on one of the most complex questions of modern art historical scholarship.—Virginia Quarterly Review. This undergraduate text covers the standard (old and new) methodological approaches to art history, in a clear, direct and understandable way.

Methods, Themes, and Approaches

The Nineteenth Century

Contemporary Perspectives on Method

ReVisioning

Empire and the Politics of Scholarship, 1847–1918

Art History: The Basics

Digital Art History

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

ReVisioning: Critical Methods of Seeing Christianity in the History of Art examines the application of art historical methods to the study of Christianity and art. As methods of art history have become more interdisciplinary, there has been a notable emergence of religion in art history as well as related fields such as visual culture and theology. This book represents the first critical examination of scholarly methodologies applied to the study of Christian subjects, themes, and contexts in art. ReVisioning contains original work by a range of scholars, each of whom has addressed the question, in regard to a well-known work of art or body of work, "How have the methods of art history been applied, and with what effect?" The study moves from the third century to the present, providing a detailed treatment and analysis of art historical methods applied to the history of Christianity and art.

The New Art History provides a comprehensive introduction to the fundamental changes which have occurred in both the ins and practice of art history over the last thirty years. Jonathan Harris examines and accounts for the new approaches to the study of art history have been grouped loosely under the term 'the new art history'. He distinguishes between these and earlier forms of 'radical' art history analysis, explores the influence of other disciplines and traditions on art history, and relates art historical ideas and values to the broader context. Structured around an examination of key texts by major contemporary critics, including Tim Clarke, Griselda Pollock, Fred Moten, Boime, Alan Wallach and Laura Mulvey, each chapter discusses a key moment in the discipline of art history, tracing the development and interaction of Marxist, feminist and psychoanalytic critical theories. Individual chapters include: * Capitalist Modernity, the Nation and Visual Representation * Feminism, Art, and Art History * Subjects, Identities and Visual Ideology * Structures and Meaning in Art and Society * The Representation of Sexuality

This book looks at the transformation that Art and Art history is undergoing through engagement with the digital revolution. Since its initiation in 1985, CHArt (Computers and the History of Art) has set out to promote interaction between the rapidly developing Information Technology and the study and practice of Art. It has become increasingly clear in recent years that this interaction is not just to the provision of new tools for the carrying out of existing practices, but to the evolution of unprecedented activities and new ways of thought. This collection of papers represents the variety, innovation and richness of significant presentations made at the CHArt Conferences of 2001 and 2002. Some show new methods of teaching being employed, making clear in particular the huge advantages that IT can provide for engaging students in learning and interactive discussion. It also shows how much is to be gained from the use of the digital image, and how much could be gained if the road block of copyright is finally overcome. Others look at the impact on collecting and archiving, showing exciting ways of using computers to make available information about collections and archives and to provide greater accessibility to archives. The way such material can now be accessed via the internet has revolutionized the search methods and it has also made information available to all. However the internet is not only about access. Some papers here show how it offers a new opportunity of exploring the structure of images and dealing with the fascinating possibilities offered by digitisation for visual searching and reconstruction. Another challenging aspect covered here are the possibilities offered by digital media for new ways of presenting art at a point that emerges is that digital art is not some discreet practice, separated from other art forms. It is rather an approach to art in all manner of association with both other art practices and with other forms of presentation and enquiry, demonstrating that we are witnessing a revolution that affects all our activities and not one that simply leads to the establishment of a new discipline alongside others.

Rethinking Australia's Art History

The Expressionist Turn in Art History

Comparativism in Art History

Disability and Art History

A Critical Anthology

Art History and Its Institutions

"Art, History and the Senses "

What is art history? Why, how and where did it originate, and how have its aims and methods changed over time? This work is a guide to understanding art history through a critical reading of the field's most influential texts over the past two centuries.

This book analyses the intermeshing of state power and art history in Europe since 1945 and up to the present from a critical, de-centered perspective. Devoting special attention to European peripheries and to under-researched transnational cultural political initiatives related to the arts implemented after the end of the Second World War, the contributors explore the ways in which this relationship crystallised in specific moments, places, discourses and practices. They make the historic hegemonic centres of the

discipline converse with Europe ' s Southern and Eastern peripheries, from Portugal to Estonia to Greece. By stressing the margins ' point of view this volume rethinks the ideological grounds on which art history and the European Union have been constructed as well as the role played by art and culture in the very concept of ' Europe. '

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.

History as Art, Art as History pioneers methods for using contemporary works of art in the social studies and art classroom to enhance an understanding of visual culture and history. The fully-illustrated interdisciplinary teaching toolkit provides an invaluable pedagogical resource—complete with theoretical background and practical suggestions for teaching U.S. history topics through close readings of both primary sources and provocative works of contemporary art. History as Art, Art as History is an experientially grounded, practically minded pedagogical investigation meant to push teachers and students to think critically without sacrificing their ability to succeed in a standards-driven educational climate. Amid the educational debate surrounding rigid, unimaginative tests, classroom scripts, and bureaucratic mandates, this innovative book insists on an alternate set of educational priorities that promotes engagement with creative and critical thinking. Features include: A thought-provoking series of framing essays and interviews with contemporary artists address the pivotal questions that arise when one attempts to think about history and contemporary visual art together. An 8-page, full color insert of contemporary art, plus over 50 black and white illustrations throughout. A Teaching Toolkit covering major themes in U.S. history provides an archive of suggested primary documents, plus discussion suggestions and activities for putting theory into practice. Teaching activities keyed to the social studies and art curricula and teaching standards Resources include annotated bibliographies for further study and lists of arts and media organizations. This sophisticated yet accessible textbook is a must-read resource for any teacher looking to draw upon visual and historical texts in their teaching and to develop innovative curriculum and meaningful student engagement.

A Critical Introduction to Its Methods

A Changing Discipline and its Institutions

Views

Painting by Numbers

History and Art History

Internationalizing the History of American Art

Remarks on the History of Things

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.

Matthew Rampley's *The Vienna School of Art History* is the first book in over seventy-five years to study in depth and in context the practices of art history from 1847, the year the first teaching position in the discipline was created, to 1918, the collapse of Austria-Hungary. It traces the emergence of art history as a discipline, the establishment of norms of scholarly inquiry, and the involvement of art historians in wider debates about the cultural and political identity of the monarchy. The so-called Vienna School plays the central role in the study, but Rampley also examines the formation of art history elsewhere in Austria-Hungary. Located in the Habsburg imperial capital, Vienna art historians frequently became entangled in debates that were of importance to art historians elsewhere in the Empire, and Rampley pays particular attention to these areas of overlapping interest. He also analyzes the methodological innovations for which the Vienna School was well known. Rampley focuses most fully, however, on the larger political and ideological context of the practice of art history—particularly the way in which art-historical debates served as proxies for wider arguments over the political, social, and cultural life of the Habsburg Empire.

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. An authoritative history of art history from its medieval origins to its modern predicaments In this authoritative book, the first of its kind in English, Christopher S. Wood tracks the evolution of the historical study of art from the late middle ages through the rise of the modern scholarly discipline of art history. Synthesizing and assessing a vast array of writings, episodes, and personalities, this original and accessible account of the development of art-

historical thinking will appeal to readers both inside and outside the discipline. Combining erudition with clarity, this book makes a landmark contribution to the understanding of art history.

Circulations in the Global History of Art

History as Image, Image as History

Critical Terms for Art History, Second Edition

The End of Diversity in Art Historical Writing

Art History's History

Warburg's Projects

The Philosophy of Art History (Routledge Revivals)

This book focuses on Aby Warburg (1866–1929), one of the legendary figures of twentieth century cultural history. His collection, which is now housed in the Warburg Institute of the University of London bears witness to his idiosyncratic approach to a psychology of symbolism, and explores the Nachleben of classical antiquity in its manifold cultural legacy. This collection of essays offers the first translation of one of Warburg's key essays, the Gombrich lecture, described by Carlo Ginzburg as 'the richest and most penetrating interpretation of Warburg' and original essays on Warburg's astrology, his Mnemosyne project and his favourite topic of festivals. Richard Woodfield is Research Professor in the Faculty of Art and Design at the Nottingham Trent University, England. He has edited E.H Gombrich's Reflections on the History of Art (1987), Gombrich on Art and Psychology (1996), The Essential Gombrich (1996), and a volume on Riegl in the Critical Voices in Art, Theory and Culture series. He is also the General Editor of a new series of books for G+B Arts International, Aesthetics and the Arts. Edited by Richard Woodfield, Research Professor in the Faculty of Art and Design at Nottingham Trent University, UK.

"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

In the last few years, the problems of authenticity in paintings have reached untenable proportions in tandem with a lack of understanding from connoisseurs and collectors of the insights that modern scientific investigation can offer. In some cases, because of this lack of knowledge, the results of scientific analysis are treated with suspicion. The art world has gradually come to realize the need to develop educational programs that aim at improving the technical know-how of collectors, connoisseurs, and young students who seek work as art scientists. As an introductory textbook, Technical Art History is an essential contributor to addressing this need. Traditional and innovative scientific techniques are introduced and explained through separate case studies, using the analysis of paintings and their authentication as a vehicle. This book will equip the reader with the ability to discern the most appropriate techniques in an authenticity endeavor and to have an increased appreciation of the value of an integrated approach in the evaluation of an artwork.

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.

The Art of Art History

Art, History, and Anachronic Interventions Since 1990

Data-Driven Histories of Nineteenth-Century Art

Critical Methods of Seeing Christianity in the History of Art

The Methodologies of Art

Technical Art History: A Journey Through Active Learning

A Critical Introduction

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.

The project of global art history calls for balanced treatment of artifacts and a unified approach. This volume emphasizes questions of transcultural encounters and exchanges as circulations. It presents a strategy that highlights the processes and connections among cultures, and also responds to the dynamics at work in the current globalized art world. The editors' introduction provides an account of the historical background to this approach to global art history, stresses the inseparable bond of theory and practice, and suggests a reevaluation of materialist historicism as an underlying premise. Individual contributions to the book provide an overview of current reflection and research on issues of circulation in relation to global art history and the globalization of art past and present. They offer a variety of methods and approaches to the treatment of different periods, regions, and objects, surveying both questions of historiography and methodology and presenting individual case studies. An 'Afterword' by James Elkins gives a critique of the present project. The book thus deliberately leaves discussion open, inviting future responses to the large questions it poses.

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.

A member of the art history generation from the golden age of the 1920s and 1930s, Millard Meiss (1904–1975) developed a new and multi-faceted methodological approach. This book lays the foundation for a reassessment of this key figure in post-war American and international art history. The book analyses his work alongside that of contemporary art historians, considering both those who influenced him and those who were receptive to his research. Jennifer Cooke uses extensive archival material to give Meiss the critical consideration that his extensive and important art historical, restoration and conservation work deserves. This book will be of interest to scholars in art history, historiography and heritage management and conservation.

Looking Past Disciplines

Is Art History Global?

Art History in a Global Context

Methods and Theories of Art History

Alternative Approaches to the Theory and Practice of Art History

Art History

A Subject in Transition. Computers and the History of Art Series

Since the nineteenth century, when art history became an established academic discipline, works of art have been 'read' in a variety of ways. These different ways of describing and interpreting art are the methodologies of artistic analysis, the divining rods of meaning. Regardless of a work's perceived difficulty, an art object is, in theory, complex. Every work of art is an expression of its culture (time and place) and its maker (the artist) and is dependent on its media (what it's made of). The methodologies discussed here (formal analysis, iconology and iconography, Marxism, feminism, biography and autobiography, psychoanalysis, structuralism, race and gender) reflect the multiplicity of meanings in an artistic image. The second edition includes nineteen new images, new sections on race, gender, orientalism, and colonialism, and a new epilogue that analyzes a single painting to illustrate the different methodological viewpoints. 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.

"A collection of essays presenting international perspectives on the narratives and the practices grounding the scholarly study of American Art"--Provided by publisher.

Through a series of cross-disciplinary and interdisciplinary interventions, leading international scholars of history and art history explore ways in which the study of images enhances knowledge of the past and informs our understanding of the present. Spanning a diverse range of time periods and places, the contributions cumulatively showcase ways in which ongoing dialogue between history and art history raises important

aesthetic, ethical and political questions for the disciplines. The volume fosters a methodological awareness that enriches exchanges across these distinct fields of knowledge. This innovative book will be of interest to scholars in art history, cultural studies, history, visual culture and historiography.

Millard Meiss, *American Art History, and Conservation*

The Shape of Time

Contemporary Art and Social Studies Education

Art History as Cultural History

The Routledge Companion to Digital Humanities and Art History

Art History For Dummies

1830 to the Present

This book aims to redefine Australia's earliest art history by chronicling for the first time the birth of the category "Aboriginal art," tracing the term's use through published literature in the late eighteenth, nineteenth and early twentieth centuries. Susan Lowish reveals how the idea of "Aboriginal art" developed in the European imagination, manifested in early literature, and became a distinct classification with its own criteria and form. Part of the larger story of Aboriginal/European engagement, this book provides a new vision for an Australian art history reconciled with its colonial origins and in recognition of what came before the contemporary phenomena of Aboriginal art. Art history is more than just a collection of dates and foreign-sounding names, obscure movements and arcane isms. Every age, for the last 50,000 years has left its unique imprint on the world, and from the first cave paintings to the ceiling of the Sistine Chapel, from the Byzantine mosaics of the Hagia Sophia, to the graffiti-inspired paintings of Jean-Michel Basquiat, art history tells the story of our evolving notions of who and what we are and our place in the universe. Whether you're an art enthusiast who'd like to know more about the history behind your favorite works and artists, or somebody who couldn't tell a Titian and a De Kooning—but would like to—*Art History For Dummies* is for you. It takes you on a tour of thirty millennia of artistic expression, covering the artistic movements, major artists, and indispensable masterworks, and the world events and cultural trends that helped spawn them. With the help of stunning black-and-white photos throughout, and a sixteen-page gallery of color images, it covers: The rise and fall of classical art in Greece and Rome The differences between Renaissance art and Mannerism How the industrial revolution spawned Romanticism How and why Post-Impressionism branched off from Impressionism Constructivism, Dadaism, Surrealism and other 20th century isms What's up with today's eclectic art scene *Art History For Dummies* is an unbeatable reference for anyone who wants to understand art in its historical context. *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.

Presents a clear and comprehensive introduction to the evolving discipline of global art studies This volume examines how art historians, critics, and artists revisit art from ancient times through to the early modern period as well as the ways in which contemporary objects are approached through the lens of global contact, exchange, networks, and trade routes. It assists students who actively seek to understand "global art history" and the discipline beyond the founding Western canons. The first section of *Art History in a Global Context: Methods, Themes and Approaches* explores how themes related to globalization are framing the creation, circulation, reception, and study of art today. The second section examines how curators, scholars, artists, and critics have challenged the Eurocentric canon through works of art, writings, exhibitions, biennials, large-scale conferences, and the formation of global networks. The third section is designed to help students look forward by exploring how art history in a global context is beginning to extend beyond the contemporary condition to understand the meaning, conditions, and impacts of exchange across borders and among artists in earlier periods. Presents a historiography of global art histories in academic, museological, and exhibition projects Written by a collection of authors from different linguistic,

cultural, geographic, generational, and disciplinary perspectives Aids students in understanding "global art history" and the discipline beyond the founding Western canons Provides a set of case studies to bring to life methodologies being employed in the field Features contributors from the program of the Getty Foundation and the College Art Association International Committee's project Art History in a Global Context is an ideal choice for upper-level undergraduate and entry level graduate art students. It can also be used as a teaching tool, or as models for case studies in different formats.

North Atlantic Art History and its Alternatives

An Introduction

The New Art History

Socially Engaged Art History and Beyond

The Vienna School of Art History

Methods & Theories of Art History

This volume presents a series of papers concerned with the interrelations between the postmodern and the present state of art and design education. Spanning a range of thematic concerns, the book reflects upon existing practice and articulates revolutionary prospects potentially viable through a shift in educative thinking. Many of the essays pinpoint the stagnancy of teaching methods today and discuss the reductive parameters enforced by the current curriculum. The radical tone that echoes through the entire series of papers is unmistakable. Throughout the book, postmodern theory informs the polemical debate concerning new directions in educative practice. Contributors shed new light on a postmodern view of art in education with emphasis upon difference, plurality and independence of mind. Ultimately, the paper provides a detailed insight into the various concepts that shape and drive the contemporary art world and expands the debate regarding the impression of postmodern thinking in art education.

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

Should sight trump the other four senses when experiencing and evaluating art? Art, History and the Senses: 1830 to the Present questions whether the authority of the visual in 'visual culture' should be deconstructed, and focuses on the roles of touch, taste, smell, and sound in the materiality of works of art. From the nineteenth century onward, notions of synaesthesia and the multi-sensorial were important to a series of art movements from Symbolism to Futurism and Installations. The essays in this collection evaluate works of art at specific moments in their history, and consider how senses other than the visual have (or have not) affected the works' meaning. The result is a re-evaluation of sensory knowledge and experience in the arts, encouraging a new level of engagement with ideas of style and form.